

GUIDE
CUE
IES • TV • THEATER • RESTAURANTS

Swiftly Lazar Is a Big Deal, by Jennifer Allen
Lifesavers—The Drive for More Organ Donations

NEW YORK

Friendship in the City



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By Linda Wolfe

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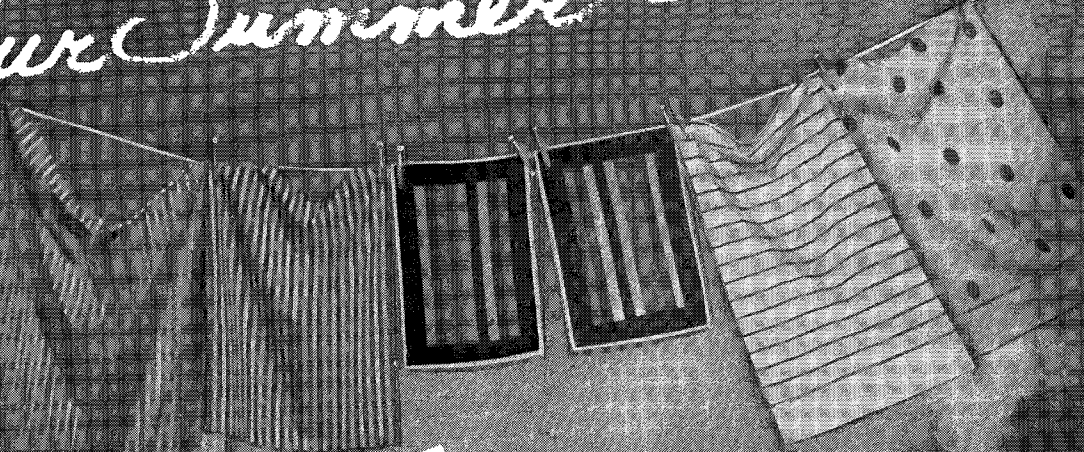
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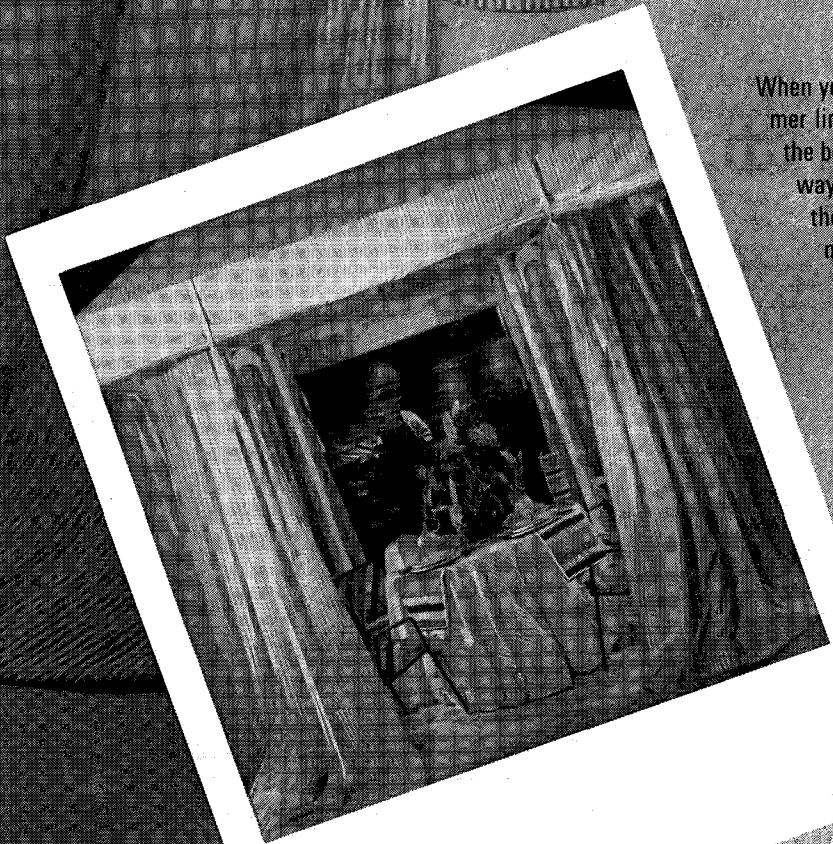
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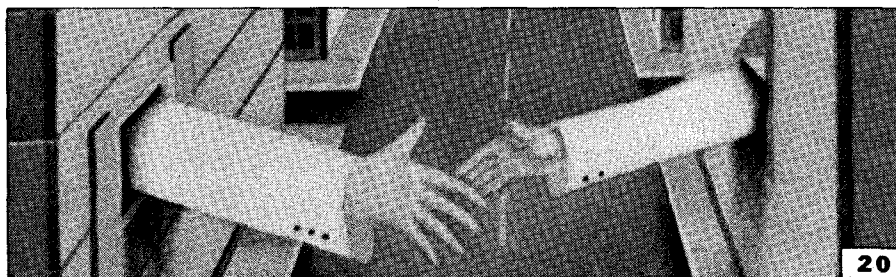
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By Linda Wolfe

Friendship in New York is different from friendship in other places. New Yorkers don't make friends over the back fence, or drop by unannounced for coffee and a chat. But New Yorkers most certainly do make friends—picking and choosing them from what may be the richest resource of humanity anywhere. Linda Wolfe examines the state of the art of friendship in the city and concludes that New Yorkers are the best of friends.

30 Swiftly Lazar Is a Big Deal

By Jennifer Allen

"I am," says Irving "Swiftly" Lazar, "one of the greatest lit'ry agents that ever lived." Last year the five-foot-three, 76-year-old superagent made, by one report, some \$10-million representing a stable of clients that has included Truman Capote, Irwin Shaw, and Herman Wouk. Friend to the rich and famous (it was Bogart who gave him his nickname), client coddler and self-promoter, *bon vivant* and ladies' man, Lazar—who grew up in the Brownsville section of Brooklyn—has transformed himself into a "gentleman agent" in the Leland Hayward mold. Jennifer Allen reports on what makes Swiftly run.



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By Susan Jacoby

More than 8,000 Americans, at least 650 of them in the New York area, are in desperate need of kidneys, hearts, lungs, and livers. During the past five years, hundreds of people, many of them children, have died while waiting for donor organs. Here, an examination of the reasons for the shortage of transplant organs—and what can be done about it. For while the decision to donate a loved one's organs is difficult to make, it is a decision that can give some meaning to an otherwise meaningless death.

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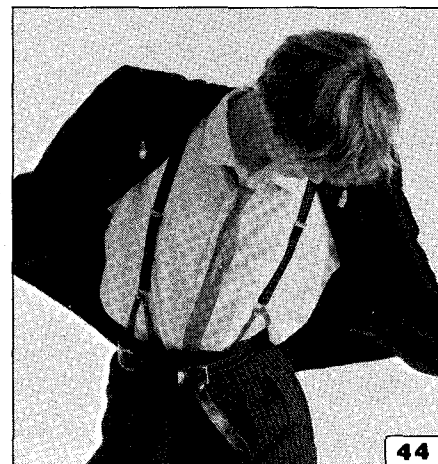
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Les Ballets Trockadero de Monte Carlo is hilarious—and more. New ballets by Robbins and Tomasson were letdowns.

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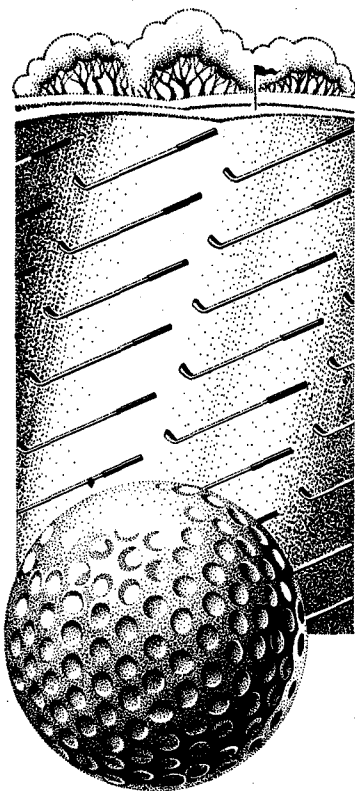
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LETTERS

AIDS

MICHAEL DALY IS ONE OF THE MOST SENSITIVE reporters I've spoken to about AIDS ["AIDS Anxiety," June 20], and I applaud *New York Magazine's* efforts to separate fact from fiction and reason from fear. I would, however, like to clarify a few points. Although Senator Roy Goodman's office suggested that bringing other gay AIDS patients to my testimony might inadvertently reinforce the view that AIDS is "only a gay disease," I was told that I could bring anyone. Senator Goodman and his colleagues deserve credit and support for their successful attempt to legislate \$5.25 million for AIDS research and education. I believe that AIDS in gay men like me is caused by repeated infection with a common herpes virus—cytomegalovirus—against a background of mild sperm-induced immunosuppression. I only wish that space had permitted a more detailed explanation of this theory, which was first articulated by Dr. Joseph Sonnabend.

About the baths: I'm glad that Michael Daly was able to use the story of my tortured coming-out to illustrate the real underlying cause of AIDS in gay men—homophobia. Society's irrational and insidious hatred of homosexuality has forced too many of us into the bathhouse circuit, where a subset of highly promiscuous men have unwittingly created settings for disease. That so many gay men continue to seek refuge from our homophobic society is perhaps the saddest observation about AIDS that I can make.

Michael Callen
Manhattan

IF AIDS POSES SUCH DANGERS, WHY doesn't the city close down the homosexual baths? To allow these centers of mass infection to remain open makes as much sense as letting diseased rats roam the city streets.

Thomas J. Mullen Jr.
Flemington, N.J.

THE ONLY WORRY OF MOST OF THE PEOPLE interviewed was whether they could contract AIDS. Rather than expressing their concern by writing a letter to their congressman or a check in support of research to find a cure, they hold their breath, disinfect, and seek pledges of purity from their partners.

Shaun Benet
Manhattan

Letters for this department should be addressed to Letters to the Editor, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017.

I'VE BEEN A SUCCESSFUL MODEL FOR many years and have many close friends in the modeling industry. Having had friends who have themselves contracted AIDS, I know the great pain and sadness it can inflict. The last thing I would want is to appear flippant or insensitive in the specter of such a tragic illness.

Susi Gilder
Manhattan

FOR ALL MICHAEL DALY'S CAREFULLY placed assertions that paranoia about AIDS patients is unwarranted, it is his titillating anecdotes that capture the reader's imagination and eventually settle in his psyche.

Frank Hoffman
Manhattan

I HAVE BEEN GOING TO THE BATHS SINCE I was 18: I am now 25. What started out as simple curiosity has turned into an addiction. I've never had a love affair or even dated a man—I wouldn't know how. The only sexual experiences I have ever known were in the baths. Since the onset of AIDS, I have been gambling with my life, and I recently began to try to change my habits. It hasn't been easy, but your article reinforced my goal.

T. Smith
Manhattan

HAS IT EVER OCCURRED TO GAYS THAT AIDS is a form of punishment from God himself?

Name withheld
Granada Hills, Calif.

YOU HELPED NURTURE THE SEED THAT has already been planted in the minds of most people in this homophobic society—that gay people should be shunned or worse.

B. Morgan Martin
Los Angeles, Calif.

YOUR EXCELLENT ARTICLE ON AIDS READ like a story from the Old Testament. Could it be that Yahweh is sending a warning to this permissive society?

F. V. Bronner
Cornwall, Conn.

IT READ MORE LIKE A LETTER TO *Playboy* magazine about the promiscuous adventures of a "typical" homosexual in New York City than a responsible article about a very serious disease.

Marko Antich
Manhattan

ONE CAN APPRECIATE MICHAEL DALY'S attempt to humanize this crisis, but at

this point in time a simple presentation of various misconceptions and fears about AIDS, along with a clear statement of the medical facts that are known, would have served the public far more positively.

Anthony La Giglia
Manhattan

I'D LIKE TO INFORM YOUR READERS OF an AIDS hot line that is manned from 9 A.M. to 5 P.M. Monday through Friday: 807-7985. There is also a free information kit available by writing to AIDS Kit, 80 Eighth Avenue, Suite 202, New York, New York 10011.

A. Goldstein
Manhattan

MICHAEL DALY STATED THAT "FOUR INMATES contracted AIDS at Rikers Island." Although it is true that prisoners on Rikers Island have been diagnosed as AIDS victims, there is no evidence that they contracted their disease while in jail.

Robert L. Cohen, M.D.
Director
Montefiore-Rikers Island Health Service
Queens

IT IS UNFORTUNATE THAT MORE INFORMATION about what is being done concerning the problem was not included, such as: the AIDS Foundation, chaired by Mathilde Krim, of Memorial Sloan-Kettering Cancer Center; *AIDS Research*, a publication; and classes given by the Red Cross to teach those living with AIDS victims how to care for their charges.

Mary Ann Liebert
Publisher, *AIDS Research*
Manhattan

YOU HAVE DONE THE ONE STORY GUARANTEED to maintain ignorance and to spread fear and suffering.

Carl Morse
Manhattan

A VERY DEAR FRIEND AND CO-WORKER died last year. He was a victim of AIDS. The thought of not going to see him at the hospital never entered my mind. He always had someone with him, giving him the latest gossip and bringing in food for everyone to share. If he had something that I wanted to taste, I would taste it. There was no big deal about it. The hospital staff was attentive, and I never saw a doctor or nurse refuse to take blood or give medication. It was very painful to see a beautiful young man waste away. I am a flight attendant and sometimes fly to Haiti. I also have many homosexual friends. I will continue to serve Haitians graciously, and I will continue to greet my gay friends with a hug and a kiss.

L. J. Hayden
Manhattan



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INTELLIGENCER

Reagan Administration Cooling Toward Chile

THE REAGAN ADMINISTRATION is quietly distancing itself from one of its more controversial friends, Chilean military dictator Augusto Pinochet, according to diplomatic sources in Santiago.

With General Pinochet facing serious domestic unrest, United States Ambassador James Theberge has held discreet dinners with opposition leaders, and the State Department has directed its spokesmen to criticize the Chilean regime, the sources said last week.

"It's felt that any closeness at this time to Chile



Pinochet, Theberge: The ambassador has met with the opposition.

could cost support on [Capitol] Hill for our Central American policy," one contact said. He explained that it might seem inconsistent to defend Pinochet, who



doesn't plan elections until at least 1989, while attacking Nicaragua for not scheduling elections before 1985.

A State Department insider confirmed that staffers

have been instructed to tell the press that the jailing of Chilean labor leaders "remains of concern," and that some allegations of torture of Pinochet's opponents "appear credible, and our position on torture is well known."

"We hear that the administration has realized Pinochet is a dead fish," commented an official of the liberal Council on Hemispheric Affairs. But according to the State Department insider, the administration hopes the general will rehabilitate himself "if we go a bit public with our views."

Downey Eyes D'Amato Seat

THOMAS J. DOWNEY, THE 34-year-old Democratic congressman for part of Long Island's South Shore, has told his staff that he'll challenge Senator Alfonse D'Amato in 1986, according to a source on Capitol Hill.

"If you're young and a Democrat, D'Amato's seat is the only thing left to go for in New York," said the contact, who is close to Downey's staff. "Downey has hired Jeff Sachs, who was an aide to Hugh Carey, with the specific understanding that he's going for the Senate, and the two of them have been traveling around the state."

Sachs, who became Downey's administrative assistant ten weeks ago, denied that the congressman had declared firm plans for a race, saying, "Tom wants his options open." So why the travels? "He's on the Ways and Means Committee and the Budget Committee and is chairman of the Congressional Arts Caucus, which makes him one of the most important congressmen, and in that regard possibly there is a benefit to him moving around the state," Sachs responded.

Shakespeare Authorship: A Secret of the Tomb?

WITH THE HITLER DIARIES proved a hoax, an American writer thinks he is on the trail of an even greater literary fraud—perpetrated by William Shakespeare.

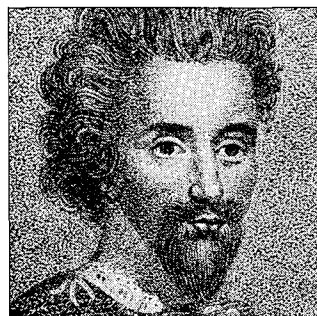
Calvin Hoffman, honorary chairman of the prestigious Marlowe Society of Great Britain, hopes to find proof in an English church that Shakespeare was a front for Christopher Marlowe, who wrote *Dr. Faustus*.

Hoffman has applied for permission to open the tomb of Marlowe's patron, Sir Thomas Walsingham, citing burial documents that say the grave contains a chest. "The chest may contain twenty original manuscripts

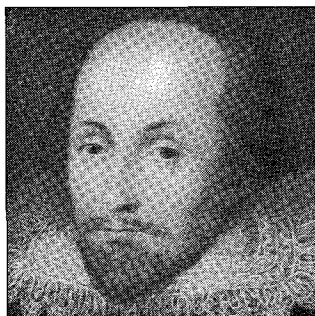
of Shakespeare plays, including *Macbeth* and *Timon of Athens*, in Marlowe's hand," contends Hoffman. He first published his views in a 1955 book, *The Murder of the Man Who Was "Shakespeare."*

Two other Elizabethans,

Francis Bacon and the seventeenth earl of Oxford, have also been put forth as possible authors of the Bard's work, but Harvard Shakespeare expert Harry Levin scoffed, "It's a form of madness to question Shakespeare's authorship."



Marlowe, Shakespeare: Was the Bard only a front?



Media Notes From All Over

THE LAST OF THE BIG SYNDICATED Hollywood gossip columnists, Joyce Haber, is planning a comeback in a chain of upscale weekly city newspapers being founded by ex-*Los Angeles*-magazine owner Seth Baker. The first of the publications, *Beverly Hills/213*, is set to appear in October and will be distributed free. Baker aims to follow it with *Houston/713*, *Dallas/214*, and *Washington/*

202 (named after the cities' area codes), and has also recruited ex-New York *Post* gossip writer Jack Martin. Haber, who appeared in 119 papers at her peak, was fired by the *Los Angeles Times*, her home base, in 1975—"They told me there was no place for gossip today," she explained. ... Media consultant David Garth's West 67th Street neighbors are up in arms over a Municipal

Art Society award he presented to ABC recently, honoring the network's "consideration for its neighbors" during renovation of three buildings in the area. "ABC has not been a good neighbor," fumed block-association leader Arlene Simon, who said her group has protested noise and traffic generated by the project. Garth said he hadn't known this, since "I keep odd hours and spend a lot of time traveling."

BY SHARON CHURCHER

The Bottom Line/Jack Egan

THE MUTUAL ALL-STARS

Staying Ahead of the Market

FOLLOWING THE PATTERN OF THE LAST few years, mutual funds that invest mainly in small-company growth stocks remained standout performers during the first half of 1983, according to the latest tabulations.

Although the market is still strong, it has calmed down since the explosive price breakout that began last August and kept up through the final quarter of 1982. Yet the funds specializing in smaller companies with high growth prospects maintained their momentum. Technology-oriented mutual funds, the latest investment craze, were especially impressive.

The twenty small-company growth funds followed by Lipper Analytical Distributors rose 41.08 percent in the first six months of this year. By comparison, the Dow Jones industrial average was up 19.57 percent and the Standard & Poor's 500-stock index gained 22.23 percent. Only the American Stock Exchange index did better than this group of mutual funds, rising a remarkable 42.29 percent during the first half of 1983. (All figures assume reinvestment of dividends, except for the Amex index.)

The entire group of 371 equity funds included in the widely followed Lipper rankings climbed 25.95 percent.

The mutual-fund industry recently has found the tremendous influx of money from individual investors difficult to invest immediately in the market. The continued rise in most stock prices has also made it harder and harder for the funds to find any investment bargains.

Twentieth Century Select Fund, which is up nearly 1,200 percent over the last ten years, has a policy of staying fully invested at all times, whether the market is going up or down. But these days portfolio manager James Stowers says he finds it difficult to keep pumping new cash into the market. The fund now has assets of \$506 million, up from just \$51 million a year ago.

Any drop in the market, according to Stowers, should give investors a chance to profit by buying more mutual-fund

shares. "This would represent an excellent opportunity for those who believe this is just the beginning of a super-bull market, which I think it is," he says. "But I'm an eternal bull."

For the first five months of this year, sales of mutual funds (excluding taxable and tax-exempt short-term money funds) totaled \$18.4 billion; it was

moreover, came when the fund's accountant decided that \$975 in capital-gains taxes did not have to be paid — a move that did a lot to boost the tiny fund's assets and performance.

The other funds, however, are all substantial in size. The Lipper ranking includes both funds that have a sales charge, or "load," like the Alliance Technology Fund and the Oppenheimer Regency Fund, and so-called no-load funds like the Constellation Growth Fund. Load funds usually have a charge of 6 percent or more and are generally sold through brokers, while no-load funds are purchased directly from a fund or fund group. The Fidelity Group, in Boston, recently imposed a 2 percent sales charge on the six units in its "select" set of funds, including the high-flying Fidelity Select Technology portfolio. Such "low-load" funds may soon become commonplace.

The short-term results reported in the Lipper table should be viewed cautiously, since current stars may not necessarily continue to outperform the averages, nor will they automatically do the best in the long run. Still, they deserve serious consideration.

"What is amazing is the tenacity of the top-performing funds over the last year," observes Burton Berry, who publishes ***NoLoad Fund*X*. Each month, this San Francisco newsletter tracks funds in six categories, from the most aggressive growth funds to more conservative stock-and-bond funds to money funds. The leaders in each category are designated with a star.

In class one, including the most speculative growth funds, Fidelity Select Technology has received a star for nine consecutive months. In class two, where the funds are somewhat less speculative, the Tudor Fund has earned a star for ten months in a row, the Constellation Fund for nine months, and the Founders Special Fund for seven straight months.

Among the higher-quality growth funds in class three, the Twentieth Century Select Fund has received a star for ten months in a row, along with the Pro Medical Technology Fund. The Stratton Growth Fund has had a run of seven consecutive months.

"What this shows is that an investor in mutual funds doesn't have to move his money around a lot to stay with the winners," says Berry. "You don't have to go crazy buying and selling."

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Leaders of the Pack

MUTUAL FUND	SIX-MONTH GAINS THROUGH JUNE 30, 1983*
1. Jana Growth	104.17%
2. Alliance Technology	74.73
3. First Investors Discovery	73.43
4. Delta Trend	73.31
5. Oppenheimer Regency	68.70
6. Fidelity Technology	62.69
7. Constellation Growth	55.74
8. Twentieth Century Ultra	55.64
9. Boston Company Special Growth	53.29
10. Investors Research	51.34
11. Quasar Associates	50.72
12. Oppenheimer Directors	49.88
13. Keystone S-4	49.34
14. Massachusetts Financial Emerging Growth	49.00
15. One Hundred	48.84

* Assumes reinvestment of dividends and capital-gains distributions.

Source: Lipper Analytical Distributors, Inc.

\$4.5 billion during the same period in 1982. Funds that invest mainly in stocks accounted for \$10.3 billion in sales, nearly quadruple the total for the first five months of 1982. And non-money-market-mutual-fund assets topped \$100 billion in May, for the first time ever.

The accompanying table shows the performance record of the very best funds over the past six months. But readers should beware before rushing to find the Jana Growth Fund, No. 1 for both the last six months and the last three months (when it rose 47 percent). Formerly known as the Gaming, Sports and Growth Fund, it is currently being completely restructured, has only one shareholder, and shows a minuscule \$4,892 in assets. Those assets are concentrated in a single stock, Guarantee Bancorp, of New Jersey. Half of the recent gain,

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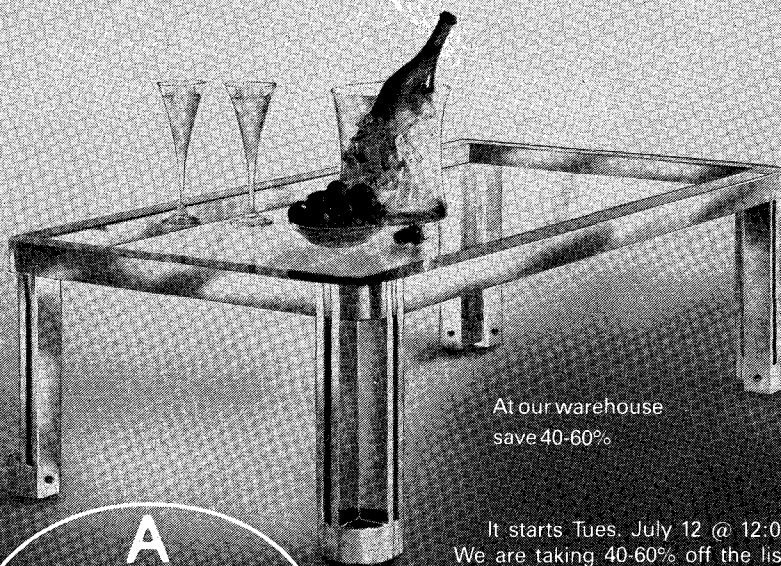
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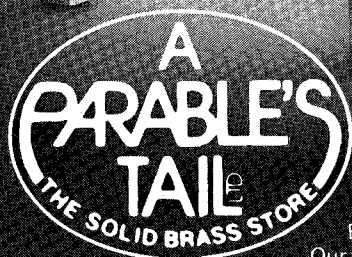
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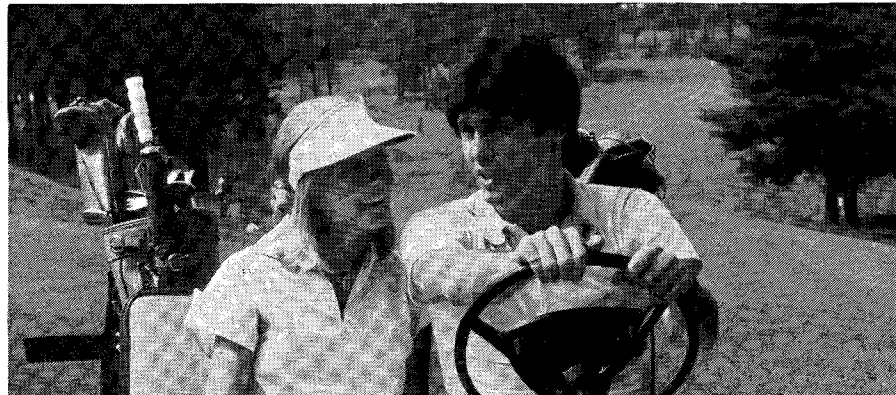
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portfolio of several top-performing
funds, based on investment objectives.
When a particular fund falls by the way-
side, the newsletter recommends, an in-
vestor should move to another of the
leading performers in the same cate-
gory. Berry points out that some funds
may not pop up on the list every month
but appear often during the year, so
investors are advised to wait at least a
few months before making a change.
This reduces frequent buying and
selling, a process that eliminates the
chance for long-term capital gains.

The class-one funds that received
stars in June are the Boston Company
Special Growth Fund, Fidelity Select
Technology Fund, Hartwell Leverage
Fund, Quasar Fund, and United Services
Gold Fund. The leading class-one funds
for the first half of 1983 are Fidelity Se-
lect Technology Fund (up 62.2 percent),
Boston Company Special Growth Fund
(51.3), Quasar Fund (50.7), Berger One
Hundred Fund (48.8), and U.S.A.A.
Sunbelt Fund (45.8).

In class two, the starred funds in June
are the Constellation Fund, Founders
Special Fund, Loomis Capital Develop-
ment Fund, Tudor Fund, and Wein-
garten Equity Fund. For the first six
months of this year, the biggest gains
were registered by Constellation Fund
(up 55.7 percent), Weingarten Equity
Fund (46.9), Tudor Fund (45.9), Found-
ers Special Fund (45.6), and SteinRoe
Universe Fund (40.8).

In class three, or the high-quality
growth funds, stars were given in June to
A.D.V. Fund, Pro Medical Technology
Fund, Steadman Oceanographic Fund,
Stratton Growth Fund, and Twentieth
Century Select Fund. The six-month
leaders were Twentieth Century Select
Fund (up 39.5 percent), Steadman
Oceanographic Fund (33), Pro Medical
Technology Fund (31), Stratton Growth
Fund (29.5), and T. Rowe Price Growth &
Income Fund (28.7).

The outstanding performers over the
past six months clearly have been the
funds that specialize in high technology,
health care, and precious metals. Will
this trend continue? Michael Kassen,
portfolio manager for Fidelity's technol-
ogy fund, is optimistic that worries over
interest rates will soon dissipate. "If we
do have rates moving back down, we
could see market values increase again,
which will be very good for technology
stocks," he says.

But Berry feels that technology funds
have become too faddish. "Investors are
acting with a Hula-Hoop mentality, and
sooner or later they will get hurt," he
says. "That's the advantage of choosing
one of the funds with a diversified
portfolio." (Inquiries concerning
** NoLoad Fund*X should be sent to
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CULTURAL REVOLUTION



An ancient food comes of age: The smallest segment of the U.S. dairy industry was also the fastest-growing in the last decade.

The Yogurt Boom

CALL IT THE LONGEVITY FACTOR. CREDIT diet consciousness. Let the marketers take a bow. No matter how you spoon it, yogurt is becoming one of the big marketing phenomena of this summer. New brands have invaded New York streets and supermarkets with the flair and deriding-do that ice-cream novelties displayed in summers past.

A simple, curdled-milk culture, yogurt has been gussied up with fruits and flavorings, liquefied, solidified, frozen, custardized, chemicalized, and marketed to beat the band. The American public has lapped it up. Make no mistake: Yogurt is still the smallest segment of this country's \$33-billion dairy industry, and our consumption per capita is minuscule compared with that of Europeans. In 1980, the average American downed just 2.6 pounds (about 5 cups) of the stuff, while the average Frenchman polished off 40 cups, the average Dutchman 60 cups, and the average Swiss 200. Still, yogurt has been the fastest-growing part of the United States dairy business over the last decade. Sales in the last twelve months reached \$615-million, according to A. C. Nielsen, and the research organization Business Trend Analysts predicts that by 1990 yogurt should be ringing up \$1.3 billion annually in retail sales, reflecting a retail markup of 43 percent.

Yogurt's biggest lure is not its taste or even its snob standing (yogurt is, after all, considered a food for highbrows and

cultured palates) but rather its purported health and dietary benefits. Yogurt contains a fraction of ice cream's fat and cholesterol. However, there's no definite link between it and longevity, though Dannon implied such a link years ago in its famous commercials about the centenarians in Soviet Georgia. Is it slimming? Most yogurts have 150 to 250 calories per eight-ounce container, giving ice cream, with three or four times the calories, real competition. But for all the boasting about naturalness, many yogurts are loaded with additives. Refined sugar is there. So are dextrose, fructose, corn syrup, food starch. Ditto sorbic acid, potassium sorbate, gelatin, and carrageenan agar.

In the 1970s, yogurt chalked up average sales increases of 15 percent a year. Sales may continue to flourish in the 1980s, but a wider variety of consumers will do the buying. "Yogurt used to be eaten largely by the overweight and dieters," says William McDonald, spokesman for the United Dairy Industry Association. "Now everyone eats it. Yogurt has become more universal—more all-occasion. Though women are still the major buyers and eaters, even kids and teens are into it."

Most yogurt in America used to be produced by market leader Dannon and by hundreds of local dairies under private or store-brand labels. But within the past few years, high-powered marketers from other kinds of companies—including General Mills (with Yoplait, the second-biggest seller), the Nestlé Com-

pany (with Chambourcy), and now the Kellogg Company (with Whitney's, a creamy delicacy recently handed out free from sampling trucks around New York)—have burst into the field with their marketing pizzazz and dollars. In most cases they have entered looking for young, vital markets after their main businesses matured and softened. The result: Yogurt is like a star who's found a hotshot agent. It's *visible*.

Given the marketing blitz, you'd think yogurt were a modern miracle. The fact is, it's maybe 6,000 years old. Legend has it that a Mesopotamian traveling merchant carried some milk in a bag made from the stomach of a sheep. Instead of the cool milk he expected to chug at the end of the day, he found a custardy, slightly acidic milk product. The bacteria from the bag, warmed by the sun, had combined with the milk; when the temperature dropped suddenly at night, the milk curdled and bacteria action stopped. But, the legend goes on, the camel driver was thirsty enough to try mixing the stuff with water—and he loved the resulting concoction. So did his friends. Soon afterward, nomads began inoculating fresh milk with already prepared yogurt.

Greeks used yogurt to settle upset stomachs, Indians to regulate the intestinal tract. Americans got their initial taste of it in 1870, when Turkish immigrants brought some with them. The first commercial batch was produced here by Sarkis and Rose Colombosian, who had fled the Turkish massacre of Armenians

in 1915. They started their own dairy in Andover, Massachusetts, in 1929; by the mid-1930s they had begun supplying their Colombo brand to Greeks, Syrians, Armenians, and other ethnic Americans.

In 1917 in Spain, a businessman named Isaac Carasso began experimenting with cultures and selling his yogurt in local pharmacies. His business blossomed, and when his son Daniel moved to France, the business developed there under the name Danone. Carasso came to America during World War II, bought a small yogurt factory in the Bronx, Americanized the name, and chose Joe Metzger, father of marketing mavin Juan Metzger, as a partner. Business took off.

Then competitors caught on, and the market swelled. Dannon, which now links itself to great bodies rather than long lives, holds about 25 percent of the market—more than all the local and regional brands put together. Yoplait, the yogurt with “a little taste of French culture”—according to its ads, it is “loved in more countries than any other yogurt in the world”—commands about a 17 percent share. Kraft’s Light n’ Lively and Breyers brands sell another 10.5 percent. There is also a bevy of smaller, non-national brands like Colombo and Brown Cow.

New York City is the yogurt stronghold of America, followed by Los Angeles. Strawberry is the country’s favorite flavor; next comes plain, then raspberry. The 25-to-44-year-old age group eats the most yogurt (for some reason, college grads and singles are big yogurt fans). More than a third of the tangy stuff (35 percent) is devoured at lunch; some 20 percent is downed as an evening snack; another 18 percent becomes a between-meal treat; 10 percent is eaten at breakfast, 9 percent at dinner, 8 percent for dessert. Consumption spurts in June and July and slackens a bit in the dead of winter.

Yogurt with fruit on the bottom (a.k.a. the sundae) is the most popular seller, but the pre-mixed French-style has been catching on. Swiss-style yogurt, with gelatin, is less popular but gaining ground.

Not everything yogurty performs magically—certainly, frozen yogurt hasn’t in the last few years. In 1978, yogurt-makers turned out some 5.5 million gallons; two years later, the Department of Food and Agriculture calculates, production had plummeted more than 75 percent, to 1.3 million gallons. Americans abruptly gave frozen yogurt the cold shoulder when the novelty wore off and they realized yogurt simply doesn’t freeze well. Still, Colombo continues to tread the frozen-yogurt trail. “We’ve made a niche with it,” says Colombo marketing director Candy

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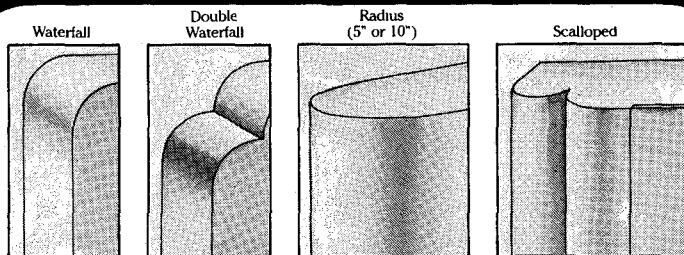
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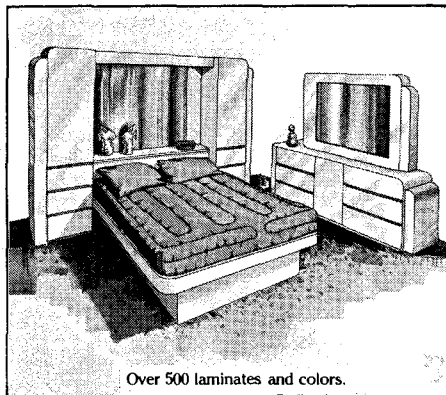




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McMahon. "We play up the fact that it has the great taste of ice cream with a healthy difference—that there's less fat and cholesterol. We're really growing in the frozen field."

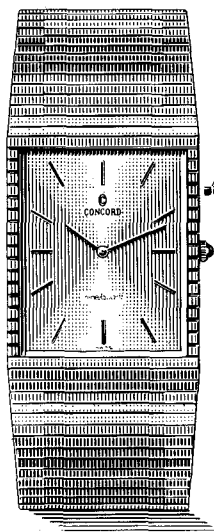
The drinkable (slurpable seems more accurate) yogurts also didn't set many houses on fire. Colombo failed with its Shake, Kellogg has reformulated LeShake, and Canada Dry sold Sippity three years ago. Coca-Cola Foods killed its liquid-yogurt drink, Sofia, after test-marketing in 1980, and General Foods has given up on its liquid-yogurt drink, Start.

Another twist (one that hardly sounds mouth-watering) is instant yogurt. AB Milkfood, a Swedish company, has come up with a yogurt powder called Yogovit, made by fermenting skim milk with a culture of lactobacillus and streptococcus and then spray-drying it. Mix the powder with water and the result looks and tastes like natural yogurt. What's more, Yogovit survives on the shelf for a year.

But all the innovation in the world won't solve yogurt's major marketing hurdle: people's initial reluctance to try it. "We've got a yogurt that definitely tastes better," says Jerry Krachenfels, vice-president and general manager of Whitney's. "In blind container tests against Dannon and Yoplait we've beaten our competitors by at least two to one. And our repeat rate is phenomenally high—almost 80 percent. But less than half of those who regularly eat yogurt would even sample ours. Yogurt eaters are a very highly brand-loyal breed."

How to carve a niche in that world? "We've learned a few things in four years of research and hundreds of consumer interviews," says Krachenfels. One is that the way to sell top-quality yogurt is to depict its manufacture as an art, like wine-making. Thus, advertising for Whitney's yogurt focuses on the product's "uncommonly smooth" consistency and complete naturalness and on the quality of the fruit. "We go for the chunks, not the purée," boasts Krachenfels. "We have got more fruit per ounce than other yogurts, and you might even see a whole blueberry sneaking in there."

Whether that will convert them in Peoria remains to be seen. (Whitney's needn't fret about that yet—right now the product is being distributed only in New York, Baltimore, and Washington.) And Peoria isn't even the toughest city to conquer—it seems, according to Mediemark Research, that folks who live in St. Louis are so sour on yogurt that they're 25 percent less likely to eat it than the average American, and, for unknown reasons, less than half as likely to touch the stuff as the average San Franciscan.



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IN AND AROUND TOWN

By Ruth Gilbert

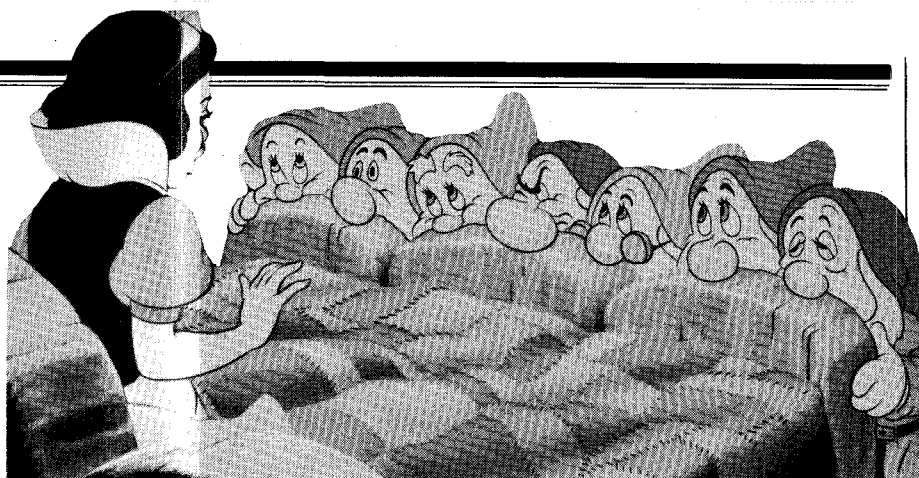
July 11 through 20

S	M	T	W	T	F	S
	11	12	13	14	15	16
17	18	19	20			

Many films are opening this week. See *The First Time*, about the romantic travails of a callow freshman, opening July 13 at the Embassy 72nd. Or *The Grey Fox*, about a convict released after 33 years in San Quentin, also opening July 13, at the Coronet. Or John Travolta's *Staying Alive*, the sequel to *Saturday Night Fever*, opening July 15 at the Ziegfeld.

Palmy Days

The International Center of Photography's new exhibition, *Joe Steinmetz/Killing Time, Fun and Leisure in Two American Landscapes*, runs through August 14 at 1130 Fifth Avenue, at 94th Street. Below is *Longboat Key, Florida 1958*.

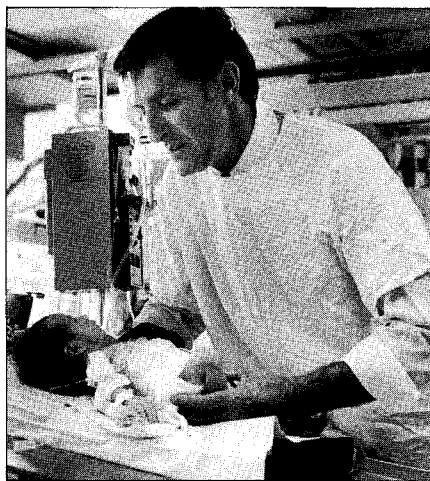


Seven Beauties

Snow White and the Seven Dwarfs has returned to enchant new generations. It came to us in 1937, and now will have a whole new audience when it opens July 15 at the Greenwich, Eastside Cinema, and other theaters around town. Above, Snow White is surprised by seven little visitors, who find her in one of their beds.

General Hospitals

On July 12 at 9 P.M., Channel 13 starts a twelve-week series entitled *Lifeline*, which features doctors from hospitals around the country in real-life situations. Below is Dr. Judson Randolph, head of surgery at Children's Hospital, in Washington, and subject of the first episode.



Notes on McKee

Lonette McKee (above) was a 1983 Tony-award nominee for best actress in a musical (Julie, in *Showboat*), and now she's appearing at Sweetwaters Tuesday through Thursday at 11 P.M. and Fridays and Saturdays at midnight. This is Lonette's first venture into the supper club-cabaret area, and she will sing the great songs of Berlin, Kern, and Martin Charnin, plus original material.

Caramoor in Bloom

During the next two months there'll be 21 concerts at Caramoor, the lovely 117-acre Westchester estate. On July 16, pianist Ruth Laredo (below) plays a Beethoven concerto in Caramoor's Venetian Theater.



Jill St. John talks about her first time.



ST JOHN: My first time was in Tre Scalini, an adorable sidewalk cafe in Rome.

INTERVIEWER: Oh, really? Right out in the open?

ST JOHN: Sure...you see, I'm basically an outdoorsy type of person.

INTERVIEWER: I see. You must tell me all about it.

ST JOHN: Well, we were just relaxing after a hard day of shooting. Just me and the crew. It happened with the stunt man.

INTERVIEWER: The stunt man?! That sounds a bit risky!

ST JOHN: Oh, it wasn't, really. You

see, he was Italian, and they just seem to know about these things.

INTERVIEWER: Go on.

ST JOHN: He was very romantic. He leaned close and whispered, "Gingerly?"

"Well," I said, "I've never been shy about anything before." He gave me a charming grin, then ordered a Gingerly for me...that's Campari, ginger ale and soda. And a Campari and soda for himself.

INTERVIEWER: A little mix of Italian and Ameri-

can...how interesting. Well, how was it?

ST JOHN: Very satisfying after that long, hot day. See, it was deliciously light...and so refreshing. A very special experience.

INTERVIEWER: Did you ever have it again?

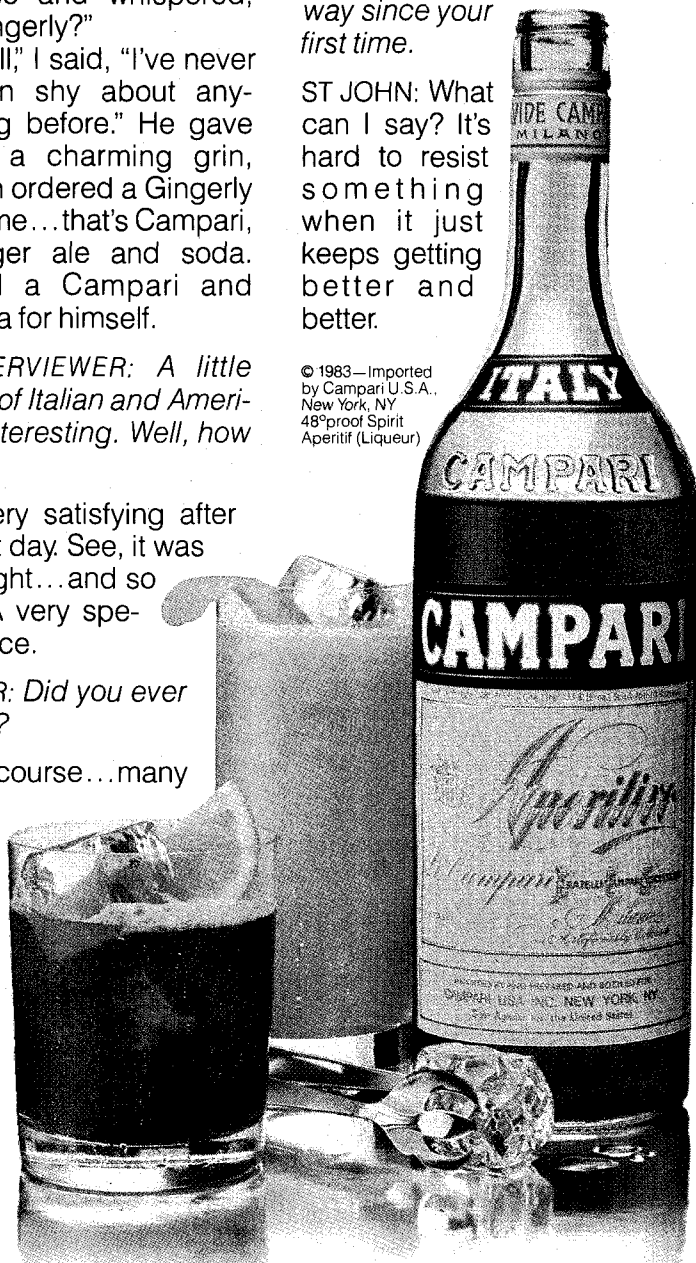
ST JOHN: Of course...many times. It's not the kind of thing you try once and then forget about. I've gone out with some

outstanding men, and they all knew one or two new ways to enjoy it. I prefer "The Exotic." That's Campari with grapefruit juice.

INTERVIEWER: Well, you seem to have come a long way since your first time.

ST JOHN: What can I say? It's hard to resist something when it just keeps getting better and better.

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FRIENDSHIP

IN THE CITY

JOYCE JOHNSON HAS JUST SAID "LET'S have lunch" to a woman with whom she would like to be friends. They are at a crowded book party, Perriers in hand, pens at the ready. Jotting down Johnson's office and home numbers, the other woman nods in vigorous agreement. "Yes, let's," she replies.

The two women have a lot in common. Both are writers and editors, both are divorced, and both have raised an only child to adolescence. They've discovered that they share a number of casual friends, and even one close one. They have read and—more to the point—liked each other's books. Johnson's *Minor Characters*, a reminiscence about being a literary groupie in the fifties, has just been published, and the woman she is speaking with has revealed that she, too, once hung out with some of the figures in Johnson's memoir. What's more, the women have learned that they held the same job at *Partisan Review*, albeit two years apart, and they shared—they are quick to note it was at different periods in his life—the same boyfriend. They are amazed at the way their many experiences have overlapped, at their obvious mutuality of taste and temperament. "We *must* have lunch," says Johnson. "We *must*," echoes the other woman.

It is the twelfth time in six years they've had this conversation. And the twelfth time in those six years they have jotted down each other's phone numbers.

But for all their sincere enthusiasm about each other, Johnson and the woman have never gotten together except at parties, never actually made a lunch date or any other appointment. "If we lived anywhere but New York, we'd have become friends the first time we met. We are truly fond of one another," Johnson says. "But friendship in New York is different from friendship elsewhere. Everyone here is working so drivingly, and everyone already knows so many people, that you really have to think long and hard about whether you can afford to undertake a new friendship."



The New York friendship is as intense as friendship in a small town. But it's different. It can be complicated, even cruel.

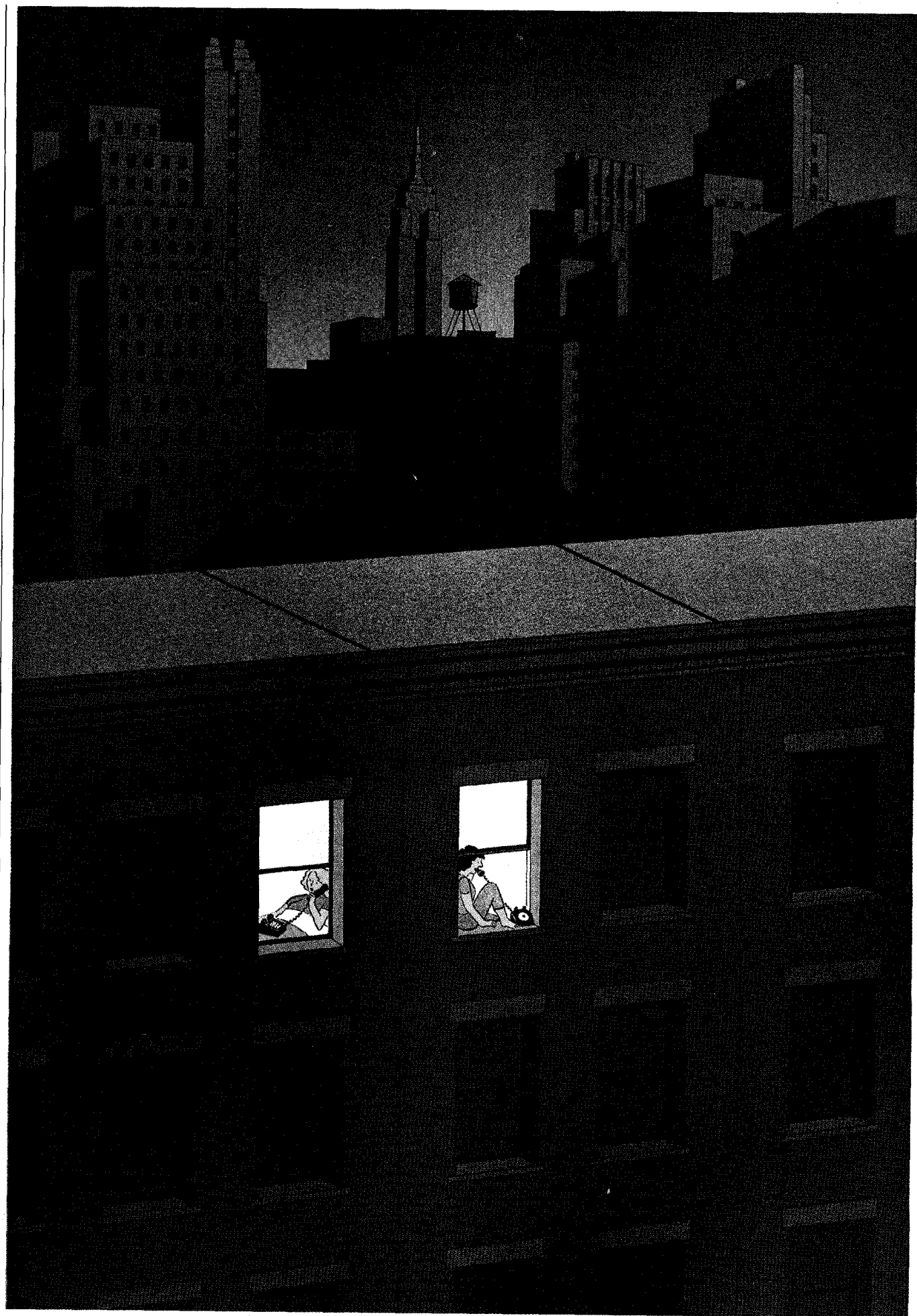
By
Linda Wolfe

JOHNSON'S OBSERVATION IS ACCURATE enough, but it is also testimony to the fact that friendship in New York is thriving. Many New Yorkers are reluctant to start new friendships not because they are aloof but because they already have so many friends of one sort or another.

But New Yorkers are not, as out-of-towners so often imagine them to be, drifters whose social relationships are fleeting and superficial. As I was to discover after dozens of interviews, the New York friendship is every bit as intense as friendship in a small town or suburb. Perhaps more so.

This isn't to say that making and keeping friends here doesn't pose problems. Some of the difficulties are not peculiar to New York: Distance and lack of time create problems everywhere. And everywhere—perhaps even more in the suburbs than in the city—people report having been abandoned after a divorce. But in New York, where professional connections generate so many eventual friendships, many people say they mistake sociability for intimacy. Some say they have trouble distinguishing the professional contact from the true friend. Some report "friendships" that were initiated for predatory motives, for self-aggrandizement or favors. And many have had the experience of being dropped by friends whose power or prestige suddenly outstripped theirs. The New York friendship can be complicated, even cruel.

YOU DON'T HAVE TO BE A PSYCHOLOGIST to know that friendship in a metropolis like New York is different from friendship elsewhere, but social scientists have documented the phenomenon. "What's important about large numbers of people—what we sociologists call 'critical mass'—is that they result in an intensity and a structure to social life that is unique," says Claude S. Fischer, perhaps the country's leading authority on personal networks in towns and cities. Fischer is an exponent of the "subcultural theory" of city life,





which holds that city dwellers are more involved—both socially and in other ways—in ethnic, religious, occupational, and leisure subcultures than people who live in smaller communities.

"Americans generally believe that urban life destroys, or at least distorts, personal relations; that urbanites, as a consequence of where they live, are estranged from kin, friendless and lonely, at best moving restlessly from one expedient and shallow association to another," says Fischer. "But, of course, this isn't true. Residents of large and small communities alike generally manage to sustain helpful and meaningful relations. What's different about large communities is that, in them, people are more likely to have friends that they pick and choose rather than friends they inherit by virtue of geography or kinship or even occupation."

But there are drawbacks. Environmental psychologist Karen Franck investigated how long it took newcomers to New York City and newcomers to a small town upstate to make good friends. In each case, newcomers eventually had the same number of good friends—five each. But it took the New York City newcomers longer to make them.

Social psychologist Stanley Milgram, of the City University, points out, "New Yorkers do not fare as well as other people on tests of surface friendliness. They don't reach out their hands as often as other people, or smile at passersby as often, and they even won't offer help to a small child who is lost as readily as will people in small towns." Milgram adds, "Of course, you've got to make a distinction between friendliness and friendship. We *can't* be

"New Yorkers do not fare well on tests of surface friendliness," says social psychologist Stanley Milgram. "But you must distinguish between friendliness and friendship."

as superficially open as small-townners. If you tried to smile and say hello to everyone you passed on Fifth Avenue, you'd soon be reduced to robotic imbecility."

"Friendship in New York, and perhaps in a couple of other American cities, is very peculiar compared to friendship in most of the rest of the world," remarks Bogdan Denitch, chairman of the City University's graduate sociology department, who emigrated from Yugoslavia more than 30 years ago. "To Europeans, some of the casual ways in which New Yorkers make friends is totally alien," he says. "Take the idea of throwing a party to meet people. In Europe, you throw a party for your friends. Casual friendship strikes Europeans as promiscuous."

New Yorkers do seem somewhat indiscriminate about *where* they make friends. They don't always stand on ceremony. Newcomer Caroline Leavitt, a novelist who has lived in New York for only ten months, has already made several good new friends here. "One was the man from the locksmith's store who installed the lock in my apartment. We got to talking. He turned out to be a writer, too. He was making dinner for friends the next day, and he invited me. And I made another friend when I asked a woman for directions on the subway."

Milgram, whose work in recent years has been devoted to an exploration of how place influences behavior, says, "When city people talk about their friendships, you'll find that often they are firmly rooted in the urban matrix, and that their personal autobiographical detail comes interwoven with the public aspects of the city. There's the friend you used to meet under the statue of Atlas at Rockefeller Center, the

friend you ate with at the Brass Rail, the friend with whom you used to walk across the Brooklyn Bridge. So the image of the city that postulates that we are each alienated specks of dust in a throng of millions doesn't correspond to reality, and instead the very environment interpenetrates with friendship."

Some people, of course, meet their friends in formal settings, at pottery workshops, political clubs, poetry classes, or through special-interest groups. Indeed, according to the subcultural theory, what makes the city a vital arena for friendship is that virtually anyone, no matter how special his or her tastes, can find in New York's critical mass a significant number of other people who share those tastes. "Let's say that everywhere five out of a thousand people are interested in modern dance," explains sociologist Fischer. "If you're one of those five and you live in a small town, you'll find *some* people with whom to share the interest, but only a handful. In a city, the proportion is the same, but the numbers are so vast that the modern-dance people set up theaters, workshops, schools, and in effect constitute a distinctive social world or subculture."

Or, as writer and comedian Carl Waxman once put it, "even if you are one in a million, there are seven more of you in New York."

Beyond the interest group, or the subculture, there is the workplace. Indeed, for some New Yorkers the workplace is the birthplace of friendship. In a new study of how young, single women make friends here, sociologist Janet Lee Barkas explored the friendship patterns of a sample of unmarried women aged 23 to 40 on an Upper East Side block. The group averaged one best friend, four close friends, and nine casual friends, but very few of her sample had met their current best friends through a neighborhood or interest-group organization. Rather, when the women's best friends were not *old* friends—people they'd met at school—they were most likely to be work friends. Says Barkas, "Formal group associations just don't seem to be the way to make best friends—at least if you're a young woman living alone." Still, many of Barkas's sample had made *close* friends through groups, some of them job-related.

Such professional networks have become very popular, particularly among women. Virtually every industry and occupation seems to have its women's network. There is the Women's Media Group, which brings together editors, publishers, TV people, and a sprinkling of writers for monthly lunches at the Four Seasons. There is Les Dames d'Escoffier, an organization of restaurateurs, chefs, cookbook writers, and food-and-wine P.R. people, which holds elaborate ceremonial dinners as well as informal lunches and lectures. Advertising copywriters and salespeople have AWNY (Advertising Women of New York), writers have Women's Ink. And there are even some new variations on the concept—networking groups that try to bring together women who are in different fields but who share comparable professional status. TV newscaster Judy Licht has sponsored periodic lunches for such women, as has publicity woman Eileen Prescott.

Networking is hardly a new idea. One of the most interesting and least-known professional



"The 'critical mass' of the city gives life here intensity and structure," says sociologist Claude Fischer. No matter how special a person's tastes, there are a large number who share it.



networks in the city is the Wednesday Ten, which dates to the late 1950s. The Wednesday Ten is now composed of some 25 important men (originally there were 10), who get together on the first Wednesday of each month for dinner. "It was Bill Safire's idea to bring this bunch of guys together," explains lawyer and literary agent Morton L. Janklow, one of the original members. The men had not then attained their full professional stature. John Diebold, the computer expert, was "just a struggling data-processing consultant," says Janklow. Other members included current CBS/Broadcast Group executive vice-president Jim Rosenfield; Robert Menschel, a semi-retired senior partner at Goldman, Sachs; restaurateur George Lang; and Edward Bleier, now executive vice-president of Warner Bros. Television. Says Janklow, "We didn't know why Bill wanted us to meet, only that he thought that somehow some good would come out of our knowing each other."

Apparently it did, for the Wednesday Ten is still in existence, and many of its members have become not only phenomenally successful but also good friends.

NO MATTER WHERE NEW YORKERS meet their friends, the dinner party seems to be the crucible of city friendship. Ira Glick, a professor of psychiatry at Cornell University Medical College who lived in San Francisco for ten years before returning to New York, where he was raised, says, "Dinner parties are the one thing about New York friendships I can't quite get used to again. It's always dinner, dinner, dinner. In California, you did more informal things with your friends, and shared more active things."

The New York dinner party is a complex ritual that anthropologists might do well to study. There are hidden rules governing what gets served, who gets to sit next to whom, who gets invited with whom. One accomplished hostess told me, "I never quite realized that I stratified my friends until I started noticing that for old friends I invariably made pasta. For the new ones, the ones I had to impress, I was more ambitious. After that, at other people's dinner parties, I felt I could tell from the menu where the host and hostess pigeonholed me." An artist who went for long years without recognition but who recently has achieved considerable public acclaim reports, "It's no accident whom you get invited to dinner with. Once I became well known, people I'd been having dinners with for years started asking me to dinners where they paraded out their celebrity friends, people they'd been seeing all along but to whom they'd never introduced me. It was as if they kept two teams of friends, front and second rank."

Obviously, a lot of New York entertaining is undertaken for motives other than pure good fellowship. And there are some people who use their dinner tables strictly for massage. For all that, New Yorkers prize not just casual friendship but intimate friendship. When I asked people to define the word "friend," most spoke about someone to whom they could reveal themselves. "A friend," says Seagram vice-president Margaret Stern, "is someone who you don't mind letting see all your flaws." "A

friend," says psychiatrist Glick, "is someone you can level with." "A friend," says Mary Lewis, a nurse and coordinator of patient services at Mount Sinai Medical Center, "is somebody who knows me as a whole person, who accepts me with all my blemishes, and whom I accept with all his or her blemishes." "A friend," says Rick Sklar, vice-president of ABC Radio, "is someone with whom you can be honest."

Men and women defined a friend in the same kind of language, with emphasis on intimacy. Yet it has long been asserted that women are more likely than men to have intimate friends. Social psychologist Carin Rubenstein, co-author (with Phillip Shaver) of *In Search of Intimacy*, says, "Men usually don't have friends the way women do. In fact, in studies of friendship after marriage, if a husband is asked to cite his best friend, he will usually say 'my wife,' whereas when the wife is asked, she'll name some female confidante."

The tendency of women to have intimate friends and men to have mere social buddies is documented by research. But a new study by Dolores Kreisman, of the New York State Psychiatric Institute, and Melvyn Jaffa, of Central Michigan University, suggests that men do indeed have best friends with whom they share the same kinds of intimacy that women do. Kreisman and Jaffa have developed a meticulously weighted "intimacy scale," and have been testing people's responses to such statements as "I reveal personal things to my best friend which I wouldn't want generally known," or "Asking favors of my best friend is something I can only do with great difficulty," or "My best friend knows what kind of unexpected gifts would please me." "To our surprise," says Kreisman, "we've learned that men and women are really not different in the way they express intimacy. Both are revelatory to their best friends. And both ask for and give favors." But the long-held view that there is a marked difference in the friendship behavior of men and women cannot be altogether discarded. Adds Kreisman, "Men express intimacy less often, and with less emphasis than women. For example, women ask for and give *more* favors."

SOME PEOPLE DEFINED FRIENDS AS THOSE for whom they feel responsibility. "A friend is someone to whom you give your chit. If that person needs you, you've got to come through," says literary agent Jane Gelfman. Sociologist Denitch says, "A friend is someone toward whom I'm obligated. And someone I've got to put up with, even if he gets drunk or quarrelsome or otherwise becomes a liability." But while the friend-as-confidant was on everybody's lips, the friend-as-responsibility was only occasionally mentioned. Some social scientists are convinced that in the urban environment there has been an erosion of *traditional* friendship—a relationship that implies not just intimacy but obligation. As one psychologist explains, "the theory is that in small towns friends are careful not to neglect the *duties* of friendship—not to fail to look after friends when they get sick, for example—because if they neglect the duty part, other people will know. And *whisper*. But in a place like New York, where



The New York dinner party is a complex ritual anthropologists should study. Hidden rules govern what gets served, who sits next to whom, who gets invited with whom.

even someone's best friend may not be known to his other associates, the obligation aspect of friendship may be disappearing."

Still, many of the people I interviewed had been nursed through illness, financially assisted, and generally shielded from the fiercer trials of life by their friends. "More and more," says psychiatrist Glick, "I see people getting from their friends the things that people used to get only from their families."

From my interviews, it became clear that what a true friend does (as opposed to what a casual friend does) is to risk the dissolution of the friendship if it is for his friend's own good. Psychotherapist Jaqueline Lapa told of how a friend's bold intercession enabled her to have a last splendid week with her mother, who was dying of cancer. "All the medical people I talked with, and most of my friends, kept saying, 'Don't worry, your mother will probably be all right.' And because it was what I wanted to hear, I went on acting as if it were true," Lapa recalls. "But one of my friends who had lost a sister to cancer heard me describe my mother's symptoms, and she said, 'Listen, your mother is dying.' I felt furious with my friend. But after she said it, I decided I'd better go out to California and see my mother. She was fine, and we did

things together, and were able to talk about subjects we'd never gotten to before. Then I returned to New York. The very next week, my mother went back into the hospital, and she died soon after. I feel I'll be grateful to my friend for the rest of my life."

MOST OF THE PEOPLE I INTERVIEWED felt the city was especially conducive to uncommon friendships, those that cut across age and occupational barriers. One 40-year-old woman executive says that her best friend here is a woman twenty years older. Just back after a two-year stint with a major corporation in Atlanta, she reports, "In Atlanta, if you're in your forties, all your friends are in their forties. And if you're not married, the married people feel uncomfortable around you." Independent film producer Susan B. Landau, who has been bi-coastal for the past year, says, "In L.A., it is almost impossible to have friends who aren't in the movie or TV business. Even your dentist knows only movie people."

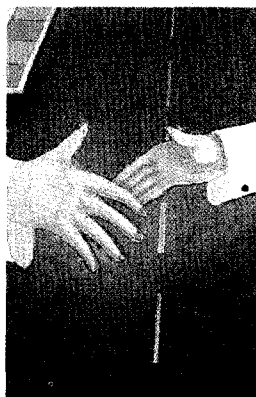
Best of all, New York provides a constant supply of fresh candidates for friendships. "Sometimes I think you could spend your life just following up on the people you meet here," says Nelsa Gidney, vice-president of programming for Lionheart TV. "You know how you know when you're a *real* New Yorker?" says Alabama-raised Jim Rogers, a 40-year-old retired investment specialist. "When there's an evening when you have nothing to do and no one to do it with and you find yourself thinking, 'Thank God!'"

But the city causes problems for friendship, too. Some are simply geographic. There are best friends who rarely see each other because one lives in Brooklyn Heights, the other Morningside Heights, one in Boerum Hill, the other in Murray Hill. But more often friendship problems in the city are the result of the pace at which people work. Life in New York is life on the fast track, and, sadly, friendship, however treasured, sometimes appears like an obstacle smack in the middle of the course.

Working mothers experience the problem most severely. Ilene Goldsmith Rapkin is typical. Single until she was 29, Rapkin had developed a close and supportive circle of female friends. Then, three years ago, she got married. Fifteen months ago, she had a baby. And last year, she and a partner, Judith Kramer Stillinger, decided to open their own ad-sales business, Stillinger Rapkin Associates. The business and the baby are growing apace, and as a result Rapkin has little free time. "I'm on the go all day, and at night I have to be home with my husband and baby. Something has to suffer. Too often, it's friendship."

Nevertheless, Rapkin tries determinedly to hold on to her friendships. "After all, my friends were there for me when there was no husband, no baby, and I didn't have my own business." She sees friends in social groups, with her husband and theirs, and with her child and theirs, but she is convinced that intimacy requires privacy, perhaps a long phone call, a lunch, a quiet time over drinks. "Friends need you to be alone with them sometimes, need you to give them your undivided attention," says Rapkin.

"You know how you know when you're a *real* New Yorker?" asks Alabama-raised Jim Rogers. "When you have an evening with nothing to do and you think, 'Thank God!'"



"And you need the same thing from them."

Male executives experience the same problem. Divorced real-estate tycoon Benjamin V. Lambert, president of Eastdil Realty, a firm involved in the financing of major projects, prides himself on his friendships. In fact, he was recommended to me by a friend who called him "an expert in friendship." "I feel very blessed by the people who are my friends," says Lambert, "and I try to give to them as much as I possibly can."

On the evening before our conversation, he had just given a reception for 100 in the garden of his East Eighties townhouse in honor of the wedding of a couple of his friends. "I watch over my friends," says Lambert, whose study sports a pillow appliquéd with the motto FRIENDS ARE FOR LOVING. "I celebrate with them when something good happens in their lives and try to be alert to who's feeling down-and-out and in need of help." Lambert advises friends, offers comfort and constructive criticism. But he has also lent friends money and doesn't mind, he says, if he doesn't get the money back. "That's part of friendship. It's okay as long as you understand the circumstances."

Besides Eastdil, Lambert is involved in all sorts of other activities. He is on the board of directors of the Hilton Hotels Corporation and is chairman of the National Realty Committee, is a trustee of Wells Fargo Mortgage & Equity Trust and of the Spence School, is an adviser to New York State's Urban Development Corporation and New York City's Public Development Corporation, a director of the Manhattan Council of the Boy Scouts of America, and a part-owner of Pasta & Cheese. He averages 80 incoming business calls a day. How does a man like this find time for friends? "It's not always easy," says Lambert. "I pride myself on being a good friend, but I don't always have the time for it. As a result, I don't want people to *depend* on me. I'll do everything I can for them *when* I can, but they have to know that there are times when I simply can't."

Lawyer Carol Rinzler believes that one's *best* friends are precisely the people who understand that there are times in life when friendship can be burdensome. Rinzler, a divorced mother of two, a prolific writer, and a former editor of *Glamour* magazine, decided six years ago to change careers and go to law school. Accepted by Yale, she retained her New York apartment because her children were comfortably settled in schools here, and commuted to her classes. When at home, she not only had to study but had to attend to her children and the maintenance of her household. "It was curious," says Rinzler, "to see which people called and invited me to dinner and which didn't. My best friends didn't. They'd phone from time to time and just check in. But they didn't want to make my life any harder by adding demands. It was the people who were less good friends who kept calling with invitations."

Did she go? "Yes, and that was even more curious. I guess that with the less close people I just didn't feel comfortable enough to keep refusing. So I'd go to dinner, and I usually had a good time, but midway through the meal I'd invariably find myself thinking, 'Why am I with this person I hardly know when I

haven't seen my best friend in months?"

A SUCCESSFUL CAREER IN NEW YORK prompts other worries besides time constraints. Men and women who are at the top of their fields, or who work in jobs in which they have the power to do people significant professional favors, invariably learn that some of the people they socialize with seem to want to be friends not with them but with their position. Thomas Mika, vice-president and director of International Management Technology Corporation, says, "I can't tell you how often I get invited to dinner and the whole evening involves my listening to a verbal résumé." Mike Lichtenstein, managing director of Halston Enterprises, says, "I'm asked to some parties principally because the host is eager to see me advertise in his magazine, but I understand."

New York's new parks commissioner, Henry Stern, has given a great deal of thought to the matter. Stern is a native New Yorker whose roots twist back through grade school in Washington Heights, the Bronx High School of Science, and City College. He has friends he still sees from all those stations of his life, as well as friends he made at Harvard Law School and while dropping in at the *Village Voice* in the days when Ed Koch hung out there, too. "Old friends are best," says Stern. "The earlier in your life you've met people, the stronger your relationship with them is going to be. For one thing, the people you really have confidence in are almost always the people you met before you became a councilman or commissioner or whatever it is, because they are more likely to be your friends afterward."

Stern is fond of the story, perhaps apocryphal, that when John F. Kennedy was elected president an old friend remarked that he would now feel hesitant to telephone him. Kennedy replied that he wanted the friend to stay in touch—even insisted on it—because the presidency was a terrible place to make new friends. The same is true, Stern feels, for any position of power.

But there are some New Yorkers who complain that when they obtain power, or success, their old friends resent them, feel uncomfortable around them, or, worse, act as if nothing had changed. "My old friends don't treat me with the kind of respect and attention that the new people I meet do," says one highly placed executive. "To the people I meet through my job, I'm someone to be reckoned with. To my old friends, I'm just a nice guy. Well, I'm more than that. I *am* what I do. And I damn well resent friends who don't recognize this."

But this kind of attitude is rare. More commonly, New Yorkers complain about the friends who court them for their position. One man who left a powerful job and was for a time out of work had the chastening experience of finding that his social calendar shrank dramatically. "A lot of the people I used to see regularly, and whom I'd considered my real friends, stopped calling me and stopped making dates with me." But more dismaying was the fact that as soon as he landed a new, equally powerful job, "there they were on the phone again."

Social psychologist Richard Christie, professor of psychology at Columbia University, calls

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Some social scientists say there's an erosion of traditional friendship in the urban environment, a relationship that implies obligation as well as intimacy.



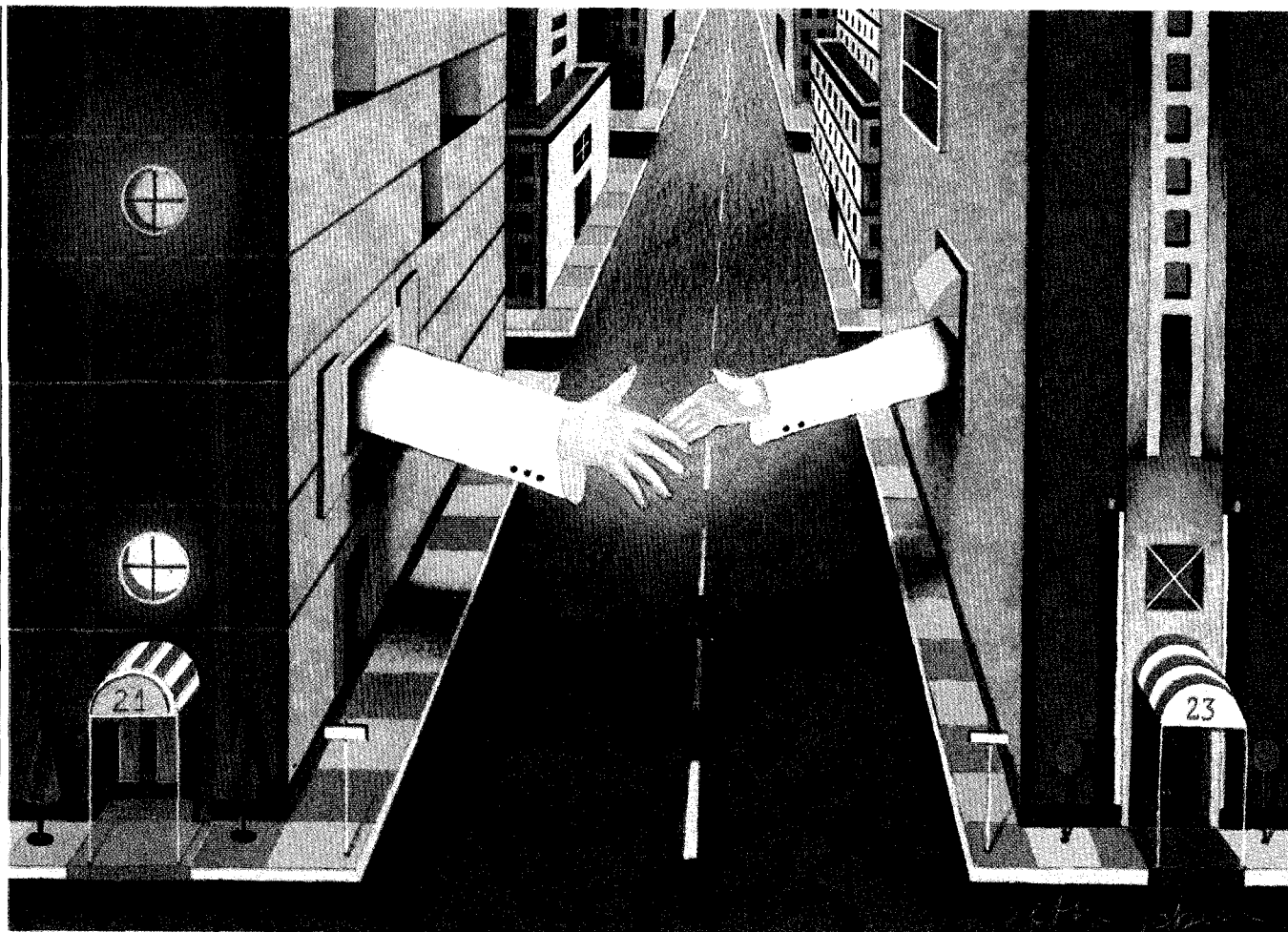
such machinations "Mach Tacs"—Machiavellian tactics—and has been studying them for years. He has devised a questionnaire that asks subjects to rate how strongly they agree or disagree with such statements as "The best way to handle people is to tell them what they want to hear" and "When you ask someone to do something for you, it is best to give the real reasons for wanting it rather than giving reasons that might carry more weight." Particularly Machiavellian individuals—Christie calls them "High Machs"—will agree with the first, disagree with the second. One of Christie's interesting findings is that High Machs are more likely to come from city backgrounds than from rural ones. Also, he says, "there are more High Machs among lawyers, psychiatrists, and behavioral scientists than there are among accountants, surgeons, and natural scientists." Most important, the High Mach is basically cool and detached. His interest in another person is strategic, rather than emotional.

Some people accept Mach Tacs and professional climbing with equanimity. "Naturally, you're going to try to make friends with people who can help you, and they make friends with you because you can help them," says I.M.T.'s Mika. "It's practically a course at Harvard Business School. From the time you get there, you're attending social get-togethers with speakers who represent powerful companies, and you're meant to learn how to be charming and to try to make friends with them." Cable News Network's financial editor, Myron Kandel, says that when he left a particular job he, too, stopped receiving the invitations he had been accustomed to, "but I wasn't hurt. It's a fact of life. The people who had been taking me to dinner and the theater had to start entertaining the next guy who was in a position to help them."

Mach Tacs and professional climbing can be particularly dismaying to women. New to the world of work, and by tradition accustomed to intimate, non-exploitative friendship, women are often deeply hurt when a friend proves predatory. "I used to get terribly upset when people I'd thought were true friends turned out just to be courting me for a deal or a blurb or a review," says writer Erica Jong. But she no longer does. "I've learned that not every friend needs to be a true friend." A public-relations woman says, "I often feel let down by people because I've been thinking of them as friends, when really they're just business contacts."

What, in fact, is the distinction? According to psychologist Carin Rubenstein, the major difference between the two relationships is that, although asking for and giving favors is a significant aspect of close friendship, friendship is not predicated upon the quid pro quo the way the business relationship is. Says Rubenstein, "If you do things for people with the idea that now they owe you something, that's not friendship."

WORK COMPLICATES FRIENDSHIPS, but so do more basic conditions. Many singles feel neglected by friends who get married, a feeling shared by many divorced people. The separated and the divorced also report having been abandoned in favor of their former spouses, sometimes both



halves of the couple being abandoned by friends who don't want to take sides.

A prominent publisher who was for a time separated from his wife but who ultimately got back together with her recalls, "My wife and I both saw our good friends during the time we were separated. And since we were both dating, we naturally saw our friends with the people we were going out with. Then my wife and I started dating each other again. I was shocked to be told by some friends that they just didn't want to see either of us until we'd resolved our situation. They said they were very upset by seeing us with others, then with each other, and they just couldn't cope emotionally. Well, how did they think we felt?"

THE PEOPLE WHO ARE LONELIEST, WHO complain most about the lack of friends, are not the young and single. Although they talk frequently about being lonely, they are probably less so here than they would be elsewhere. Indeed, Janet Lee Barkas, who studied the friendship patterns of urban single women, believes that when single people talk about loneliness they are really confusing sexual intimacy with friendship. She says of the East Side women she followed, "If you looked closely at what they were saying, their real complaint was not 'How do I make and maintain friends?' but 'Where are the men?'"

Robert S. Weiss, a sociologist at the University of Massachusetts and author of a perceptive book called *Loneliness*, believes that there are two distinct "deficit states" of loneliness.

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One is emotional isolation, the other social isolation. Emotional isolation—the lack of an intimate attachment—is more difficult to overcome. But Weiss suggests that the emotionally isolated should not attempt to find an attachment through singles groups or bars. "My guess is that the relationships that develop are thinly based and fragile and that a likely experience is repetitive loss," he says. So Weiss recommends instead that those who suffer from emotional isolation direct their energies to projects, friendships, and groups they care about, because common interests make for durable bonds.

Friendship is important throughout the life cycle, but never more so than as people grow older. Studies of the elderly show that having even one friend makes a dramatic difference in well-being. But it becomes more difficult for people to make new friends as they age. "You're more critical," says a retired accountant in his late seventies. "And you have so much personal history that it would be exhausting to try to communicate it." But what is worse is that old friends have died. "Everything in life is replaceable," the accountant adds, "the car, the apartment, the furnishings—now even hearts. But you can never *replace* a friend. All you can hope to do is fill the space with someone else."

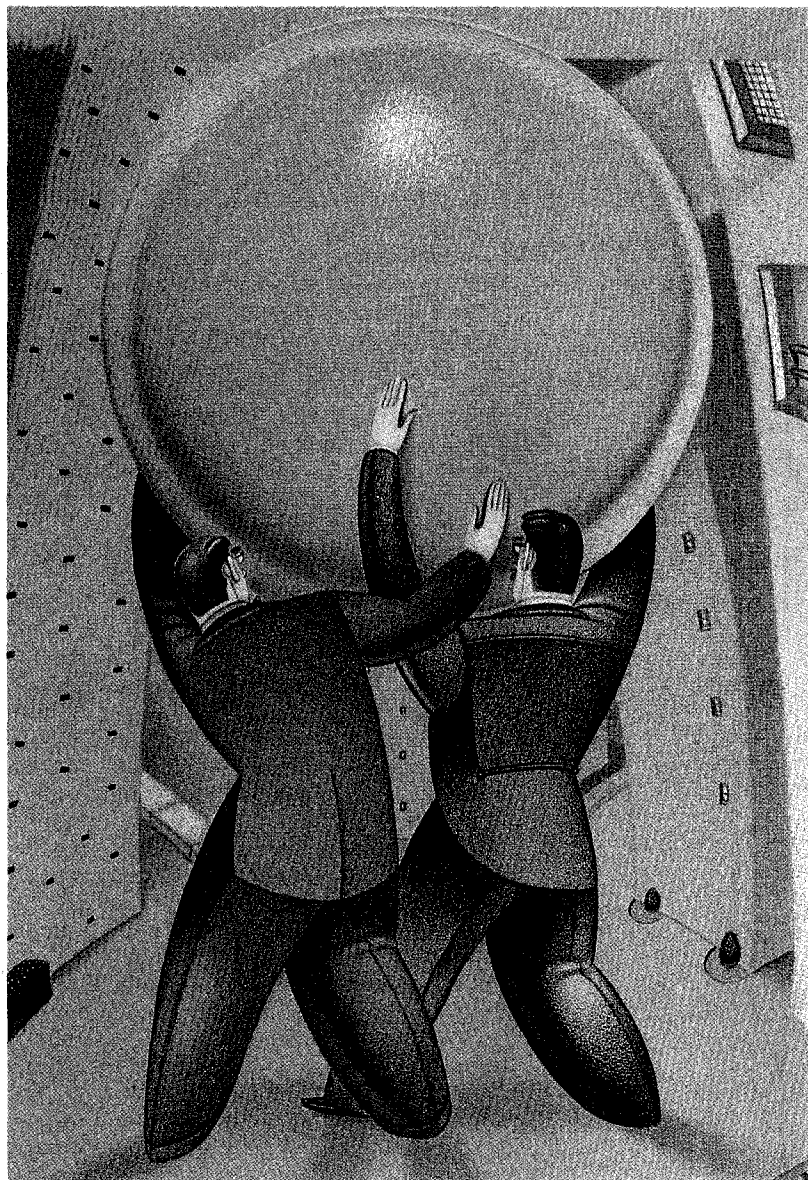
But for older people whose social ties remain intact, friendship can be a connection that still generates excitement no matter how long the friends have known each other. Rose Kolberg is a dance and exercise teacher who is 81 and maintains a work schedule that would exhaust many people half her age. She holds a continuous series of classes seven days a week,

teaching from 7 in the morning until 4:30 in the afternoon on weekdays, and from 9 until noon on weekends. One of her best friends, Cläre Bertheim, is 99 years old. Kolberg has dinner with Bertheim, whom she has known for over 50 years, every two or three weeks. "She does the cooking," says Kolberg. "She's a gourmet cook, and she makes the most fabulous dishes." Bertheim is hard-of-hearing but in all other ways healthy and active. The two travel in Europe together in summer, spending their time at spas in Switzerland and Austria and dining in top restaurants. Kolberg, like so many of the younger New Yorkers I interviewed, was a connoisseur of friendship. "It's the greatest pleasure in life," she says.

Not all friendships are as long-lasting as that between Kolberg and Bertheim. Everyone has certain notions about the rights and responsibilities of friends, and when these are transgressed, the friendship will end, no matter how long-standing. Unfortunately, such notions are rarely expressed—until it is too late.

One woman broke off a friendship because her best friend, in whom she had confided all the details of her breakup with a certain lover, proceeded to make a date with him. A stock-market analyst ended a friendship because a

Friends are increasingly important as people age. "You can never replace a friend," says a 70-year-old. "All you can hope to do is fill the space with someone else."



friend blamed him for getting him into financial difficulties when all he had done was provide the best advice he could.

Says psychologist Dolores Kreisman, "A person can learn the most about what he and others consider true friendship by asking himself about his ruptured friendships."

Some friendships do not rupture but seem merely to wither. The friends drift apart. They are close when they work side by side in the same office, or push their children on the park swings. But when they change jobs, or the children enter school, there seems little to talk about. They slowly withdraw from each other.

Sometimes when this happens, a deep affection—if not an active interest—remains. There are some people who say they have friends with whom they do not speak for years but toward whom they feel a strong closeness. "We will always be friends," says one woman of a friend she calls only once every year or two. "We went through the whole baby-raising business together. And that brings you together in a way that you'll never get over."

But more often a long-neglected friendship cannot easily be revived. Lack of exercise makes it flaccid, weak. Friendship, virtually everyone I interviewed insisted, requires maintenance.

HOW DO NEW YORKERS MAINTAIN THEIR friendships? Over the telephone, for the most part. "There are good friends I just can't get to see regularly," says literary agent Gelfman. "But we tell each other the most intimate and pressing things over the phone." Commissioner Henry Stern says, "I make it my business to stay in touch. In fact, my wife says she can't believe all the people I manage to speak to at least two or three times a week." "The phone is my lifeline," says ad-sales rep Ilene Rapkin.

Here and there, some people have developed special maintenance techniques. Mount Sinai's Lewis buys extra tickets to the Mostly Mozart concerts, then invites friends whom she hasn't managed to see during the winter months. Artist Lily Harmon, whose apartment overlooks Central Park West, gives a yearly party on Thanksgiving morning during the Macy's parade so she can stay in touch not just with her friends but with their children. Psychiatrist Sherman Schachter, reviving a nineteenth-century custom that sadly has gone out of style, instituted a series of "at homes," monthly evenings on which he was available to his friends. He announced his plan with a single invitation, obviating repeated and time-consuming calls. Psychiatrist Glick goes away for weekend trips with friends. "People here see each other in ways that are too structured," he says. "You can't really get close to your friend in a crowded restaurant, or by watching a show together. In order for a friendship to be maintained, friends need to spend concentrated, relaxed, and relatively unplanned hours together."

If Glick is right, New York is in the midst of the friendship season, summer being the one time when even the busiest people do manage to get together with their friends for leisurely unstructured hours. And who knows? Maybe some of the friendships will survive the onslaught of business-as-usual life back in the city.

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Swifty Lazar Is a Big Deal

By Jennifer Allen

The Good Lit'ry Life of Hollywood's Superagent

THE BEAUTIFUL LADY AND THE reporter sit facing each other on wicker sofas in the lady's small but elegant Los Angeles office. They are silent, sheepish, like schoolgirls who have been colared in the hall by a teacher and sent to the principal's office with no idea of the offense they have committed. The two of them were chatting for ten or fifteen minutes about movies, screenplays, stars, options, and the lady, who runs her own independent production company, was gracious, animated, opinionated, down-to-earth. Then the phone rang. It was the beautiful lady's husband, and so she left the room to take the call in another office. When she returned, she looked confused. "Irving said the strangest thing just now," she said. "He said, 'Don't talk to that girl! Don't tell her anything!' Isn't that strange?"

So the beautiful lady and the reporter stare at each other for a while. Finally, the beautiful lady speaks. "I think," she says, "he must be crazy."

The beautiful lady's husband is Irving Lazar, at 76 still the most renowned literary agent in the world—the tiny, manic, lone-wolf deal-maker, self-styled dandy, bi-coastal commuter, globe-trotter, connoisseur, agent and friend to Irwin Shaw and Truman Capote and Arthur Schlesinger Jr. and Teddy White and Ira Gershwin and Comden and Green and Neil Simon and Josh Logan and Betty Bao Lord and Lauren Bacall and Herman Wouk and Richard Nixon and, formerly, Noël Coward and Moss

Hart and George Kaufman and Cole Porter, among others.

What is peculiar is not only that Irving Lazar knows that the reporter has come to California on a story about him but that he has met with her twice, has been speaking to her on the phone for weeks, calling her—sounding cheerful, excited—when he thinks of a "distinguished" or "amusing" person for her to talk to about him, giving her scores of celebrities' home phone numbers and beach-house numbers and hotel phone numbers, reminding her of the many books in which he is mentioned—Olivier's book, Niven's book—calling her again to find out if she has called his famous clients ("Did you talk to Henry Kissinger? Did you talk to David Brinkley?").

After some weeks of this, it has begun to seem that Lazar will not rest until the reporter has spoken to every distinguished and amusing person who has ever crossed his path. So it would be foolish not to interview his wife of 21 years. Mary Lazar has also assumed that an article would be incomplete without her. With this in mind, it did not occur to the beautiful lady to tell her husband about this interview. Now the two women look at each other, and there is nothing to do but end the meeting with abashed apologies on both sides.

Irving Lazar is as sane as any five-foot-three-inch, septuagenarian literary agent who thinks of himself as a perpetually young man; stays up until two or three every morning going to

parties and restaurants and bars; has his socks and suspenders monogrammed; talks naughty with women vastly younger and taller than he with the cocky confidence of a hulking six-footer; is contemplating going back to school—he has already sent away for the University of Southern California catalogue—to take language or literature courses; is allergic to delegating authority (he works alone, except for several devoted secretaries, women whose names he has trouble remembering and is forced to address as "darling" or "Miss" or, sometimes, "lady"); cannot sleep at night when he thinks of the famous writers alive in the world whom he has not netted; and believes himself more god-like than human.

Which is why Lazar sees nothing odd in forbidding his wife to talk to the reporter. What would his wife tell her? Domestic things, wifey things? How it is she who shaves the sprouts of hair on his head? How Mary has done much of his manuscript reading for him? Mary is not what anyone would call a loose-lipped woman, but Lazar just doesn't trust women: He did not marry until he was 55 (Mary was in her mid-thirties) and says he does not confide in his wife. Also, elegance and grace aside, Mary is a plain talker. She has learned over the two decades of her marriage to speak her mind, and it is possible that Lazar feels she might unwittingly shrink him in the reporter's eyes to life-size, might allow that Irving sometimes has a way of exaggerating a story, or that Irving has

"Why stay home when you can go out?"



"...He doesn't really mind the outrageous tales about

made some mistakes here and there.

"I don't care if you talk to Mary about her work," he says the next day, sitting by the pool at his hilltop Trousdale Estates home, which commands a view of all of Los Angeles. "I don't want my private life discussed." With a wave of his hand he has dismissed this unpleasantness, brushed it aside, the way he flicks a fleck of dirt off his pants.

THE PROSPECT OF APPEARING in print tends to draw out all that is stiff and self-conscious about Irving Paul Lazar—so much so that he is apt to misplace his gay and garrulous sense of humor, an impish mien that, his friends say, has gotten better and funnier over the years. If only he could write the article. If you want to get anything done, you have to do it yourself—he is fond of saying this, and believes it absolutely; it is why he has always been an independent operator, why he still trusts no one but himself to make and close the deals for the twenty or so clients who earned him, by one report, \$10 million last year.

He is invariably disappointed by what is written about him—the tone is always off, or the facts are wrong, or the story doesn't mention that he won the Willie Shoemaker Invitational golf tournament at Palm Springs in 1972, or something. And now he feels he is going to be disappointed again, a suspicion that is confirmed a few minutes later as he sits by the pool chewing on a piece of gum in his spanking-white jeans, small-checked shirt with gold cuff links the size of gumdrops, grosgrain belt with little anchors embroidered on it, aviator sunglasses that seem to shield half his face.

The reporter has asked for a story about Lazar's pal Bogart, knowing that the actor was famous for teasing his

friends mercilessly. Lazar, who at the moment cannot think of a story about Bogart getting the better of him, instead tells her about one time he got the better of Bogie. Before the shooting of Billy Wilder's *Sabrina*, Bogart, whom Lazar had encouraged to take the role in the movie, complained to Lazar that he didn't like playing what Lazar calls a "gent." "So I said to him, 'Bogie, you're nothing but an Aquascutum actor,'" says Lazar. He glances at the reporter. "You do know what 'Aquascutum' means, don't you?" he says, and stares at her as if she had just belched, loudly. And when it is clear that she does not, he adds with dismay, as if he were doomed forever, "You're terribly unsophisticated."

How can a story have any style or distinction if this is the kind of person who does not know what Aquascutum means? How will she understand his life? What it means to have had George Axelrod and Irwin Shaw dedicate books to him? To have paintings by Chagall, Utrillo, Picasso, and Degas on the walls in his Manhattan apartment and here in Beverly Hills? To have real Rothschilds and princes as your personal friends and be able to summon Marietta Tree and Evangeline Bruce to your dinner parties? What it means, exactly, to command a suite at the Georges V anytime he wants? To be the kind of man who buys \$1,500 safari boots at Foster's?

Lazar also fears he will be made to look foolish. He cannot help boasting, but he is acutely afraid that he will sound boastful instead of distinguished. "Don't say I told you that," he is always saying to the reporter after recounting one of his triumphs. "Make it sound researched. State it as fact!" He tells her so again today; then he looks at her, shakes his head. "Oh," he says, weary, "you'll f--- it up."

He will not look like some sweaty agent, some vulgar wheeler-dealer. Irving Paul Lazar will not be thought of in this fashion. Which is why, some days later, he is in a dither.

Damn Billy Wilder! Why did he ever allow the reporter to speak to him? He should have known better. Wilder is a former client and a friend, but he is saturnine, cynical by nature; now the director has gone and done it—said what he knows will hurt Lazar like a sock in the stomach.

The reporter had called Wilder in California and asked to talk about Lazar. Wilder told her he didn't want to talk about Lazar, because "I'm writing a book about him and other agents called *Les Miserables II*." If there is one thing Irving Lazar cannot abide and never has, it is agent jokes. He has never been fond of his nickname, "Swiftly," a name Bogart coined for him the day Lazar, on a dare, made five deals in five hours for the star. He didn't care for it when his friend and client George Axelrod wrote *Will Success Spoil Rock Hunter?*, did not find the portrait of the rapacious agent Irving "Sneaky" LaSalle, the devil in disguise, particularly amusing—not until the play was a hit.

So, a man possessed, he calls the reporter several times in the days that follow Wilder's remark, tells her not to print the crack but to print another story, a better story, instead. The story, which Wilder denies, goes like this: Some twenty years ago, before Wilder was a Lazar client but after Lazar had represented Wilder for *Some Like It Hot*, Wilder griped to Lazar and several of Lazar's clients that he didn't think the agent could properly represent his clients when he was running all over the planet. One day, after Wilder had made another crack about it, Lazar decided not to speak to Wilder again, even



Friends and clients: With wife Mary and Noël Coward in 1975; getting his 10 percent from Lauren Bacall; visiting Liza Minnelli after *The Act*,

him, but he won't be talked about as a hustler..."

though the two of them were neighbors. A year later, Lazar came home to find Wilder sitting on Lazar's front step. Wilder apologized to him for what he had said. "Why do you say those things, Billy?" asked Lazar. "I'm just jealous," said Wilder. "I'm envious. You have a wonderful time and I don't."

The point of the story, says Lazar, is that Wilder was forced, "when the chips were down, to apologize to Lazar." The other point is that Wilder did not understand that Lazar is "not a Hollywood agent. I am a literary agent," he says, giving "literary" an English accent so that it comes out as "lit'ry." "A national lit'ry agent. *Time* magazine said I was the biggest lit'ry agent in the world. You can't be a *Hollywood* agent and handle Moss Hart, Teddy White, Arthur Schlesinger, Roald Dahl, Noël Coward, Françoise Sagan, Georges Clouzot." What Wilder did not understand, he says, is that his work as a famous literary agent took him around the globe—to Shaw and novelist Peter Viertel in Klosters, Switzerland, to James Jones in Paris—and he could hardly be expected to hang around Hollywood all the time. Put that in your article, Lazar tells the reporter. "Write that this misnomer," he says, "always annoyed Lazar."

It is too bad that all this effort, all these phone calls, must be made, ironic that he has to go through all this fuss, put his foot down, seem like a sourpuss, because he is not really like this. He knows everyone tells outrageous stories about him, does not really mind most of the anecdotes—"just get the joke right," he says—but he will not be talked about as a toady, a *vantz*, a hustler, which is what Wilder's remark suggested. It is out of sheer instinct that he defends himself, the dog snapping at his attacker. He is Irving Paul Lazar—"I'm not an *agent*," he says later, then cannot find enough

words to describe himself: "I'm something *other* than an agent."

But he cannot stay mad at Wilder—Wilder is a friend of Lazar's, and Lazar is nothing if not loyal. So many of his dearest friends are gone. It "devastates" him to lose them. Their deaths are like a stake in his heart. Bogie is gone—Bogie, whose watch he once threw in a roaring fire "to dry," Bogie, who would say anything to anyone, tell men that their wives were too dull to sit next to at dinner. Noël is gone, Cole is gone, mild Moss is gone, the glum, brilliantly funny Harry Kurnitz is gone, and, recently, to his shock and sorrow, Françoise de la Renta—he cannot believe he won't see her radiant presence again. Most of the Rat Pack are still alive, but those times are gone, too: no more crazy, cozy dinners upstairs at Romanoff's with Sinatra and Niven and the others, no more musical soirées at the Gershwins'.

His friends are the people he lives for. These are the people who took him into their homes when he was just a young agent, with whom he worked so hard to ingratiate himself, who embraced him. People whom he has since repaid a hundredfold, a thousandfold: He has made millions of dollars for them, entertained them, regaled them with his funny stories—Irving in the army, Irving getting beat up by mobsters in smoky New York nightclubs—always listened to their problems, been, as he puts it, "dependable, predictable." He has attended all their funerals, arranged some of them.

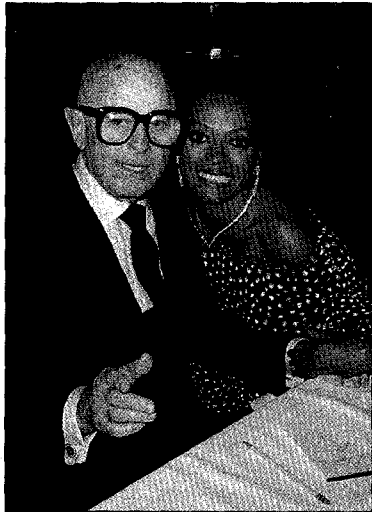
They have been family to him. He has never had enough friends, has been as voracious about collecting and caring for them as he is about making deals. Work and friends—they have always been mixed up together in his life, happily scrambled: The purpose of having money, after all, is to be able to make friends, have a ball with them; the

purpose of making many of his friends is to net them as clients in order to make money in order to make more friends. In order to be able to be grand, larger than life. *He is not an agent—he is . . . something else!* A player on his global stage! So when friends die, it is profoundly depressing to him—like being at a wonderful giddy party and having the music suddenly stop and the lights shut off.

He will not be crushed; he will go on, stay young forever. He knows 35-year-old people "who are dead already and don't know it." He will not talk about age; it is meaningless. Of course, he admits, he is nostalgic, but "tomorrow is the best time"—you can print that, he says, but he truly means it. Tomorrow he might go to Wimbledon or Cairo, or fly to Southampton in a helicopter, or learn German, or a new dirty joke, or clinch a mini-series deal for Irwin Shaw's *Bread Upon the Waters* and make him and Irwee, as he calls him, richer than they already are.

HIS FRIENDS ARE GROWING old watching Lazar stay young, and they get enormous pleasure out of thinking and talking about their funny pal. They praise him as a gracious host, of course, rhapsodize over the small dinners in his New York apartment with Ahmet and Mica and the Arledges and Michelle Phillips, and the big dinners at Le Bistro and Tavern on the Green, the way he fusses over every place setting and place card and flower arrangement.

But their Lazar is more *outré* than distinguished. Their Lazar is the barking voice on the phone, calling them in the middle of lunch at Ma Maison or just as they are sitting down to dinner, in order to discuss a deal. They cannot imagine him without a telephone receiver at-



n 1978, with Jacqueline Onassis and Bianca Jagger; with Diana Ross; surrounded by buddies Moss Hart (left) and Irwin Shaw in Antibes in 1960.

"...Hart made Lazar believe he could be the kind

tached to his ear—"Someday he'll have to have an operation and get it removed," says friend and client Garson Kanin. Their Lazar wears what Slim Keith describes as "darling little outfits, always slightly off," and has a closet stocked with what actor Martin Gabel calls "hundreds of little toy suits and little toy shoes."

Their Lazar has a nutty thing about germs—Lazar prefers to call it a distaste for "proximity to dirt." All have stories about his obsession with cleanliness: how when he washes his hands he is as thorough as any doctor scrubbing for surgery; how he puts towels on the floors of hotel rooms so as not to have to walk on carpets strangers have trod on; how he has been known to stop at hospitals when traveling by car because hospital rest rooms are cleaner than those at gas stations; how he visibly squirmed while watching the play *The Elephant Man* because disease and illness are things he does not like to see on the stage or anywhere else.

Their Lazar is the puckish ladies' man who while a bachelor was caught by a starlet's boyfriend emerging from the starlet's hotel room. He introduced himself as "Mr. C. McConnell, the godfather of —'s children." Their Lazar is a tough little bantam, the man who bopped Otto Preminger on the head with a water goblet in "21" seventeen years ago and gave the director a gash that sent him to the hospital for 50 stitches, and who with one punch once sent a disagreeable, and large, press agent flying across the floor of *Ciro's*.

Their Lazar is always, always making deals. Garson Kanin (whose wife, Ruth Gordon, is also a client) tells a story about the time Lazar was in a car accident on Sunset Boulevard. Lazar broke his clavicle and several ribs and was bleeding heavily: An ambulance arrived with two paramedics, and Lazar managed to make a deal with them—he'd give them 50 bucks, he told them, if they handled him extra carefully. As the paramedics loaded his limp form, on a stretcher, into the ambulance, he raised himself up again and added, "That's 50 bucks for the *two* of you."

Most of them assume that he tells tales—Shaw once called him a "genial fabulist"—and not many of them think that he actually reads. "The only thing he doesn't do is read," says George Plimpton. But they are loyal to him. None of them embarrasses him by bringing up the talk that clients who have not had a hit with their last book may have a hard time getting him to return their phone calls, or that because of his inability to delegate responsibility his records aren't always up-to-date. None of

them mentions his relentless social climbing.

It's much more delicious to see him larger than life. Very few of his friends know for certain how old Lazar is: He has kept from all of them this mark of his mortality. George Axelrod says that just as Lazar is "afraid to go to bed, because he'll miss something" (he begins swallowing sleeping pills at dinnertime so that he will be groggy enough to fall asleep at two or three in the morning), he cannot conceive of death, a state in which it is impossible to go to parties and openings and casinos. "He's terrified of dying," says Axelrod. "His theory is that he can't possibly die if he has tickets to the ball game."

Hardly any of his friends have anything but the haziest notion of his early years. He never discusses his childhood, they say, nor have most of them thought to ask him about it. "Irving wasn't born until he became an agent," says a client, director Richard Brooks, who has known him for 35 years. "I don't think he was ever born. He was probably quarried. It occurs to me," he says, "that I've never known anything about his family." "Like all godlike creatures," says another friend, "Irving was probably born in the bulrushes."

LAZAR IS UNCOMFORTABLE when asked about his childhood—clipped, impatient, as if he were being invaded. When he does talk about it, he is curiously impersonal, as though sketching a story outline about someone else. His more thoughtful friends know that there must be secrets locked inside his head, reasons he is so driven; they guess at traumas, problems with having been a small boy growing up in the tough Brownsville section of Brooklyn. But the ones who have asked him about his childhood have not been answered, have gotten only vague replies or had the subject changed.

But even if they were to prod, they would not be much rewarded. Lazar would tell them that he was often in Stamford, Connecticut, then a small village, with an aunt whom he "adored," that he spent summers there hiking, fishing, swimming, watching the boats and yachts in the harbor, picking apples in his aunt's orchard. It is Stamford, not Brooklyn, that he mentions first, as if to suggest that his Brooklyn boyhood was an accident, that his rightful home was more serene, genteel.

But he is proud in a different way—and here it is the agent talking—of growing up in Brooklyn. "You had to be street-smart to survive," he says. "These things are learned early in life. I was

born in a jungle, and I'm still in a jungle—it's a little classier, but it's still a jungle." There were "vicious" street gangs, he remembers, and many fights. "It was a two-way street—you beat them up, and they beat you up." What his friends would not be surprised to learn is that Lazar first became aware of clothes from the local Jewish gangsters, "sharpies" who were not so much well dressed as flashily dressed, and that much of the money he made washing out Coke bottles and doing other odd jobs went to pay for the clothes he began buying when he was ten years old. They would also not be surprised to learn that his other expenditure was for the theater and vaudeville, that he traveled by himself as often as he could into Manhattan to sit in the third balcony and watch Helen Hayes in *Coquette*, or Eddie Cantor and Sophie Tucker, the same vaudeville acts over and over until he knew them by heart, and that he was convinced from boyhood on, long before he knew what an agent was, that he would be in show business.

Those friends who speak jokingly of Lazar as a founding, as a baby from the bulrushes, would have their judgment confirmed should they listen to his recollections. What they would notice right away is that in his talk of the past, unless he is specifically asked about it, family members do not come up. And Lazar did have a family: four younger brothers (only one of whom is still living); a father, a modestly successful butter-and-egg wholesale broker; a housewife mother. His father was "very fair, very decent, dynamic, very energetic, very tough, very enterprising," a man who emigrated from Hamburg only a few years before Lazar was born. It is to his father—"a great friend"—that Lazar gives credit for his own drive. He is less forthcoming about his mother or brothers. His mother was "not an exceptional person." Was he close to his brothers? "Not particularly." What about his brother Murray, who worked in Lazar's Los Angeles office, the one who countersigned clients' checks for years? Was he close to him? No, says Lazar. And what was Murray's job exactly? "He was," says Lazar, "just a business manager."

Strange, then, that Milton Pickman, a Los Angeles agent who met Lazar in law school and is his oldest friend, says that Lazar was fond of all of his brothers, after his fashion, and that Murray's death several years ago was "one of the great upsets of Irving's life." His friends might be interested to learn that Lazar's mother was a diabetic and Lazar had to inject her with insulin three times a day. They would be intrigued to know that

of agent who hobnobbed with educated people..."

the memoirs he has been working on intermittently for years—taping, and sometimes writing down, his reminiscences—include mention of his mother. He is secretive about his memoirs, but a friend who is constantly urging him to finish them has looked at them. Writing

he calls them. "I liked the camaraderie," he says.

In law school, Professor Jay Leo Rothschild employed Lazar to solicit students for his bar-preparation class, and gave him a percentage for each student who signed up and paid for the

each night—sometimes accompanied by his friend Sonny Werblin (now chairman of the Madison Square Garden Corporation), who had hired him at MCA, often, he says, with Walter Winchell and Winchell's pal Damon Runyon. Winchell called Lazar "the rabbit" because he was always darting in and out of clubs.

Competition among agents was fierce, so much so that Lazar was forced to scale memorable heights of deviousness. One spot he regularly booked talent into was a resort hotel in Lakewood, New Jersey. Lazar lost the resort's business when another agent offered it the Nicholas Brothers, two black tap dancers who were very hot at the time. When the resort's owner told Lazar he had signed the brothers instead of whatever act Lazar was offering, Lazar said, "Didn't you know there are *three* Nicholas brothers? The best one never shows up." Furious at the rival agent, the owner canceled the act and never spoke to the agent again.



One and only: When Lazar married Mary, his social cachet improved.

about his mother, says the friend, was "very hard for him to do. He has horrifying memories of being a young boy."

Knowing all this, his friends might try to read some hint of melancholy into Lazar's concession, which he states almost cheerfully, that "I never had any real friends in the sense of confidants. I never had any great personal chums." But they wouldn't be able to find any yielding to sadness; instead, they would find him nimbly skipping over the subject, a trick at which he is gifted.

"Did you ever confide in anybody?"

"No. Did you see my golf trophies?"

HE IS HAPPIER TALKING about school. His studies came easily to him—law school was a "cinch"—and he thrived on extracurriculars. One of his brothers once said that Lazar was president of every class he was in. Lazar thinks this may actually be true, remembers for certain that he was president of many classes, was treasurer of his class at Fordham, where he was an undergraduate, and president of his class at Brooklyn Law School for three years. He made his first real friends in college and law school—not confidants, to be sure, but friends—"schoolmates,"

course. In this way, Lazar earned enough money to see himself through school, keep himself in natty suits, and pick up the check whenever he went out with friends.

After graduating, in 1930, Lazar went to work in a Manhattan law office, representing show-business clients, but soon became an agent at the Music Corporation of America because he preferred a 10 percent commission to an attorney's 1 percent. For ten years, he booked bands and acts in New York and around the country. Bandleader Ted Lewis was a client. Lewis's wife had show-biz salons that attracted old-time vaudevillians, many of whom were now stars and became young Lazar's clients: Eddie Cantor, Sophie Tucker, Fred Allen, Joe E. Lewis, Harry Richman. Lazar says he also booked 80 percent of the 52nd Street clubs—the Famous Door, Jack White's 18 Club, the Onyx.

As Lazar tells it, those days were wild and dangerous and fun. He lived, or slept, in a small suite at the Gotham and, later, the Essex House; the rest of his time was spent working "like a dog." After a day at the office he would use the evening to make the rounds of the clubs, checking on his acts. Starting at 7 or 7:30, he would hit ten or twelve clubs

TOO OLD TO BE drafted into service, Lazar enlisted in the army in 1942. "My father thought that any of his sons who wasn't in the army was a coward," says Lazar with a little laugh. "He drove us crazy. Also, I thought it would be a great adventure."

As all of Lazar's friends know, his most notorious feat as a soldier had nothing to do with soldiering. His real triumph was, of course, as an agent. The story has become perhaps the most famous bit of Lazar lore: While stationed at Mitchel Field, on Long Island, Lazar heard that the air force was planning a revue that it hoped would rival *This Is the Army*. Lazar wrote to General Hap Arnold, listing the luminaries he could get to participate—Rodgers and Hammerstein for music, Kaufman and Hart for sketches, Clark Gable and James Stewart—none of whom he had ever met. Impressed, Arnold told him to proceed with the project. Lazar approached Hart, who told him he would consider the project if he got an invitation from Arnold. Lazar got the invitation to Hart, and the rest is show-biz history: *Winged Victory*, featuring the talents of Hart, Red Buttons, Gary Merrill, Mario Lanza, and others, ran for a year on Broadway, toured for a year, was made into a movie, and earned the Air Force Relief Fund \$5 million.

On the strength of *Winged Victory*,

“...Lazar couldn't be real, his friends often said...”

Lazar, once discharged, went to California and worked for Eagle Lion Productions, a small company that made mostly forgettable low-budget films. He left the company several years later, and went out on his own, in California. But *Winged Victory* did something far more significant for Lazar than take him to California. It brought him to the attention of Moss Hart. Hart was bashful, compulsively well mannered, kind; Lazar was gabby and brash. But both of them had humble beginnings, both were fastidious dandies. Straightaway, Hart liked Lazar immensely. During *Winged Victory's* run, the two were often together at Hart's East Side townhouse or at his Bucks County estate.

Moss Hart, it is often said, created Irving Lazar—and even Irving Lazar, often loath to give credit where credit is due, does not deny it. “Moss anointed me. He said, ‘You are a literary agent now.’” Did he have any ambition to become a literary agent before Hart? “I'd had no idea—not until I met Moss. I was just learning how to read.” Hart persuaded him to go into business for himself. Hart was his first client.

Hart made Lazar believe he could be a different kind of agent, could hobnob with writers, educated people, witty people, people who dressed for dinner. Hart's greatest good turn was to introduce Lazar to Ira and Leonore Gershwin. The Gershwins held almost nightly soirées in their home in Los Angeles. Hart once said that the Gershwins' house was “like the Lincoln Tunnel,” and that he took Lazar to “meet all the vehicles.” Judy Garland would come and sing. Ira Gershwin would wave his cigar in the air and sing. Oscar Levant and Noël Coward and Harold Arlen would sing and play. William Wyler would play pool. Screenwriter Harry Kurnitz, who would become perhaps Lazar's closest friend, came; Richard Brooks came; Betty and Bogie came; Comden and Green came when they were in town; Groucho Marx came.

And Lazar came, too, every night that the light over the front door of the Gershwins' house was lit, the signal that they were receiving. The regulars delighted in the dapper little man who, as Richard Brooks puts it, “was always talking about ‘my friend Moss Hart, Moss Hart, Moss Hart.’” They were charmed by his funny stories about his army days, his early days as an agent.

Perhaps, too, they were amused to watch Lazar transform himself. He dropped his Brooklyn accent and began adding little Briticisms to his speech—he picked up on Noël Coward's “dear boy,” began pronouncing “bath” as “bahth” and “better” as “bettah,” sprin-

gling sentences with French phrases, and using three-syllable words when shorter ones would do, a habit he hasn't shaken yet. He describes the importance of having a “fiduciary relationship” with his clients, a relationship that he says his legal training taught him to honor, and uses the word “ethicality.” Then he pauses. “Is there such a word?” he says, and adds almost irritably, “Well, don't print that if there isn't.”

He strove, in all ways, to separate himself from the Sammy Glicks, from the stereotype of the cigar-chomping Hollywood agent, the flesh peddler. He idolized Leland Hayward, the only gentleman agent in Hollywood. “He was the quintessential agent,” says Lazar, “because he was atypical. Most of the others were lowlifes, with no education. Most of them were sleazy people. Hayward was Ivy League, from a fine family; he'd spent time in Europe. That,” says Lazar, “was the tone of what I was looking for.” Lazar, says his friend actor Martin Gabel, “had a careful eye about what was classy about Leland. He tried to get emanations from Hayward as to how a gent conducted himself.”

AND SO LAZAR ADDED IMPECCABLE manners to his other winsome traits, and was a hit in Hollywood. When Ira Gershwin wasn't feeling well, Lazar took Mrs. Gershwin to the movies. He gave dinner parties at Ciro's, Chasen's, Romanoff's, and never let anyone pick up a check. He organized outings—to the racetrack, to ball games, to nightclubs—with his friends, many of them bachelors: Kurnitz, Gene Kelly, Tyrone Power, Jimmy Stewart. He played croquet with Moss Hart. He swam on Sundays at Irwin Shaw's beach house. He lived in a luxurious condominium complex designed, decorated, and stocked with antiques by Loretta Young's mother. Frank Sinatra, his friend, lived next door; Peter Ustinov and Audrey Hepburn were in the same complex.

He gave parties and went to parties. Along with the David Nivens, the Bogarts, and Gloria and Mike Romanoff, Lazar became an official Rat Pack member. When Shaw moved to Klosters, Switzerland, Lazar went to visit, and skied—not well, but bravely. When Peter Viertel went to the bullfights in Spain, Lazar went, too, and even stepped into the ring on several occasions (though he was apt, afterward, to exaggerate the ferocity of the animals).

Lazar couldn't be real, his friends told one another. He was fiction, he was better than fiction. No writer could have dreamed him up. In time, everyone in

Hollywood, it seemed, had a Lazar story. How when Peter Viertel took Lazar to a dinner party honoring King Juan Carlos, of Spain, he lost his friend in the crowd and later found him snuggled on a sofa chatting with His Majesty, making friends. How Lazar would leave Los Angeles for New York if he didn't get invited to a party, so that he could say he was invited but was in New York at the time. How Lazar and Howard Hughes, equally terrified of germs, once found themselves trapped together in a men's room in a Las Vegas nightclub: There were no paper towels left, and neither of them wanted to touch the door handle without first putting a paper towel on it, so they stood for several minutes, helpless, until someone arrived and opened the door for them. How Lazar always had at least one willowy show girl—actress on his arm.

His genius for deal-making endeared him to his friends and clients even more. In 1954, when Moss Hart asked Lazar what he wanted for Christmas, Lazar said he wanted Cole Porter, and Hart got him. Lazar got Porter a million-dollar deal at M-G-M for the rights to *Can-Can* and Porter's promise to write music for two movies. He sold Moss Hart's screenplay for *Gentleman's Agreement*—the first deal he ever made for Hart—for \$150,000, the highest sum paid for a screenplay at the time. He represented the author, producer, and director of *The Seven Year Itch*, and made, jokes Axelrod, who wrote it, “more money than any of us” on the deal.

Some producers disliked him, but many enjoyed doing business with the bossy little man. He was one of the few agents to whom Darryl Zanuck would speak directly: The two became friends, and Lazar would play croquet with him on Zanuck's Palm Springs course. To convince Jack Warner that Josh Logan, a Lazar client, should direct *Camelot*, he accosted the nude Warner at a Palm Springs spa, and the modest man was so flustered that he agreed. Samuel Goldwyn gave him a Rolls-Royce. “I was even offered a job by L. B. Mayer,” Lazar says.

For all Lazar's importance and self-importance, however, his friends could never resist teasing him; he was small and a little silly, and a sucker for a joke. Once, Bogart and Sinatra hid his private phone book, which drove him crazy for days. One friend says that Shaw used to hold Lazar upside down by the shoes at parties; Shaw says this isn't so, but admits that “I may have swung him around by the arms once or twice.” Another friend says that Bogart used to take off Lazar's shoes and socks and rub his bare feet in the carpet to torment Lazar, who

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"...He can't pass up Elaine's, Egypt, or a safari..."

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But he was a real friend to them; he became more than a plaything. He was godfather to several of their children, including Gregory Peck's daughter, Cecilia. When Bogart was in the hospital dying of cancer, Lazar overcame his rabid fear of illness and one night picked up Bacall after Bogart was asleep—a "superhuman" effort for him, as Bacall wrote in her memoirs. He went almost nightly to the Bogarts' house during the last months of the actor's life. After Bogart died, Lazar faithfully kept Bacall company every day. He visited Leland Hayward in the hospital, too, when he lay dying. He looked, remembers Slim Keith, "sicker than Leland."

AT 53, LAZAR TOOK HIS OWN wife—"Guess I hadn't met the right girl" before Mary, he says. Like all of his lady friends, Mary Van Nuys, a former model, was tall, striking. They met on a flight to Paris; Mary, says Lazar, was on her way to model the fall collections. They dated two or three times; Lazar decided that he wanted to marry Mary, and acted speedily, just as he has always done on his deals. "I've met the woman I'm going to marry," he told her one afternoon. Oh, said Mary, is that so? "Yes," said Lazar. "It's you."

"So we went to Switzerland, came back, got married," says Lazar. The ceremony was in Las Vegas, with the Gershwins as the witnesses and only guests. "I'm a fairly private person," says Lazar.

Getting married lent Lazar a certain stature, a dignity that he had not always possessed; friends speculated that he had tired of being what one calls "the court jester," that he had finally "come into his own." His social cachet improved. He and Mary built their Trousdale home—one story, not a mansion by any means, but gracious, with blood-red seventeenth-century Chinese lacquer screens, parquet floors, a handsome bar area with a backgammon table, exotic rugs—and entertained often there. They were, and are, photographed often for *W.W.D.*, in New York and Los Angeles, Lazar in his big black Mr. Magoo glasses, his head bobbing along at Mary's elbow.

They gave their annual Oscar party (an event that has always made the academy unhappy, since it tends to keep the stars away from the televised proceedings; this year the Lazars passed up the party but gave a *Porgy and Bess* gala instead, at Mortimer's) and began to be seen increasingly with the hard-core social set—the Buckleys, the Erteguns, the

Kissingers. But even Mary didn't have Lazar's social stamina, and decided not to try to keep up. Lazar, unable to pass up a night of going out and having fun, goes without her, to Elaine's, to Egypt, on a safari in Africa with *Tonight Show* executive producer Freddie de Cordova. "Why stay home," he says, "when you can go out?"

By all accounts, Mary and Irving are very fond of each other. Lazar is proud of his wife, and competitive with her. Mary started Juno Productions two and a half years ago, after working for David Susskind at Time-Life Films, and Lazar has a habit of interrupting her business calls. But he also acts as her adviser: A recent phone call from New York, where he works in their apartment, to her office in Hollywood went like this: "Hello, this is Lazar. Is the boss lady there? Hello, boss? ... Either you want the book or you don't want the book! If you don't want to pay it, don't pay it! ... There's one thing you can do when someone's asking for something unconscionable: 'Take it and shove it,' you can say!"

In the past fifteen years, his presence has been felt less in Hollywood than in New York. The old moguls have died—Lazar calls their replacements "nervous executives"—the number of movies made has dwindled, and Lazar has added more eastern writers (Theodore White, Arthur Schlesinger Jr., Art Buchwald) to his stable. Nevertheless, he did make history of a kind in putting together the wildly successful *Rich Man, Poor Man*, spawning the TV mini-series as a form (and earning Shaw some \$2-million). He represented authors Herman Wouk on *The Winds of War* and Colleen McCullough on *The Thorn Birds*, for which he also got billing as executive producer.

Lazar has always behaved in New York publishing circles exactly as he has in Hollywood, with the same staccato, hungry style, making deals lickety-split—often before a book exists at all—moving on to a fresh kill without, as he puts it, "giving the other guy a chance to think." It is a style that has not always worked, not in the more sedate publishing world. Writers tell of being approached by Lazar, being told that he should represent them, and they do not like the bluster. But most editors and publishers like him, enjoy doing business with him, appreciate him as a character. "I've been dining out on Irving stories for years," says Simon and Schuster's Michael Korda. John Dodds, at New American Library, says Lazar has "gained more and more credibility over the past fifteen years. Coming from the Hollywood scene, he was operating a little like a wild man."

IT HAS BEEN A GOOD AFTERNOON for Irving Lazar, the kind of afternoon he likes best, here on the breezy hilltop in Trousdale. Lazar, who spends more of his days at home in Los Angeles and in New York than in his offices, has had a session with his tailor during which his voice boomed from his bedroom, "You want me to look like Sammy Davis all the time!" A little later the chastened tailor left, loaded down with several garment bags. He has had his lunch—borscht, a hamburger, iced coffee—at the pool, served by a uniformed maid, and has interrupted the meal with several phone calls. He dictates a précis of the business calls directly afterward into a tiny tape recorder. He calls Peter Viertel in Málaga. "I'll call Hohenlohe and he'll put me up. ... He promised me a villa, so I'll make him do it!" he shouts. "Also, I can always call Regine, who has a place! I'll surely come—I'll give up going to Turkey! I'll bring my clubs. And we can have a ball!" Lazar loves it that his clients know that he will spend the time and money just to see them, loves knowing that he coddles them with his attention and affection. He is incapable of separating business from pleasure, professional from personal. Every once in a while, says Richard Brooks, he and Lazar have a fight and he tells Lazar they had better separate. "What!" Lazar always says. "Do you want to kill me? Do you want me to die?"

After lunch, after endless phone calls, he takes the reporter through the house. He shows off his photograph collection—a shelf in the sitting room stocked with pictures of Swifty and Niven, Swifty and Jack Nicholson, Swifty and Mary and the Reagans. He shows off his collection of golf trophies, on a shelf in a closet, and has the reporter take them down so that he can read the inscription on each of them. Then he has her put them all back on the shelf, and waits until she has them perfectly lined up. "That one there—move it to the right. It offends my aesthetics," he tells her. He shows off his Air-Dyne exercise bike. He shows off his paintings. It is time for her to go.

He gives her one tidbit to take away, a touch of Swifty that cuts through the pomp. "You know," he says as he sees her to the door, "I see these women, these very attractive elderly ladies, and they say to me, 'Remember when we were together?' And I can't remember whether I've f----- them or not!" Then he beams. "Did you see my Chagall?" No, says the reporter, and looks into the living room, at the wrong painting.

"Oh," says Lazar, all disdain. "You're so unsophisticated."

Lifesavers

By Susan Jacoby

The Drive for More Organ Donations

ON A HOT JULY NIGHT, SARAH Marcus* had just turned on the television to watch a *M*A*S*H* rerun when the phone rang and she found herself living through every parent's worst nightmare. A soft-voiced policeman informed her that her twelve-year-old son, David, on his way home from a ball game at Yankee Stadium, had been in a car crash and was being rushed to the nearest hospital.

When Mrs. Marcus reached the hospital, at 11:30, she was told that the boy needed immediate surgery to stem a cerebral hemorrhage. Two hours later, a grim-faced surgeon emerged to give her the news she had dreaded: David had died on the operating table. "But," he added, "we have kept him on life-support systems so you would have the opportunity to consider donating his organs for transplant surgery."

With a combination of shame and anger, Sarah Marcus recalls her first reaction: "You're telling me my child is dead and you're keeping him on some machine so another kid can live? What kind of monsters are you people?"

By the next morning, when the first shock of her son's death had subsided, Mrs. Marcus had changed her mind. "Having donated David's organs makes me feel his death was something less than a

total waste," she says. "But it was the hardest decision I've ever made in my life. Everything in you is revolted at the idea of cutting up someone you love."

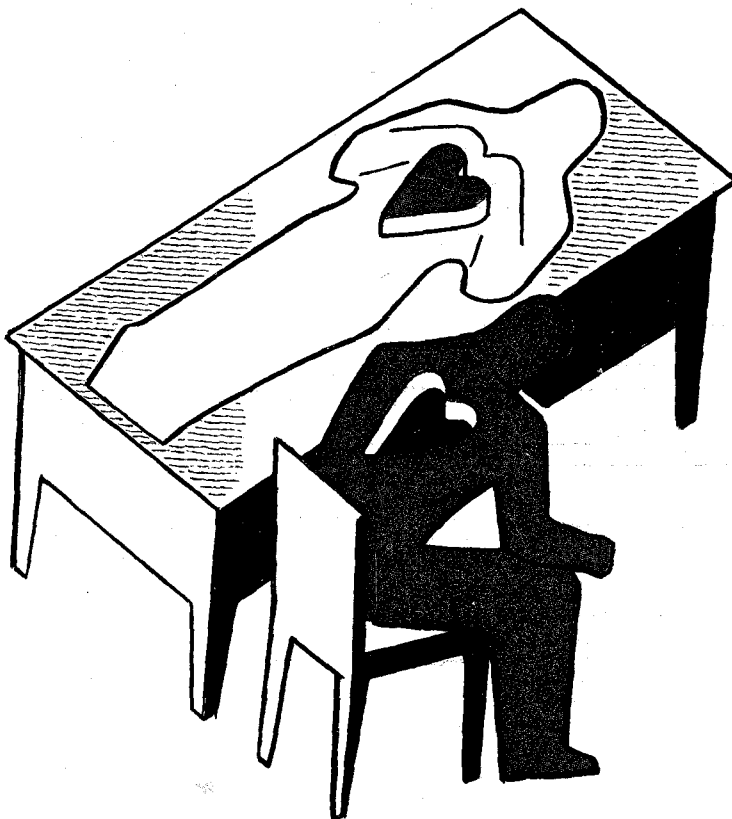
Sarah Marcus's initial revulsion at being asked to donate the organs of a dead relative, a reaction that is the rule rather than the exception among grieving families, is rooted in the powerful ancient taboo against mutilating a body after death. In Homer's *Iliad*, Apollo throws a golden shield over Hector's corpse to protect it from desecration by Achilles. Much of the classic horror of Mary Shelley's *Frankenstein*—a name frequently cited in uneasy wisecracks

about organ donation—derives from its portrait of the obsessed doctor's effort, in a "workshop of filthy creation," to form a new being from parts acquired in slaughterhouses and dissecting rooms.

The persistence of this taboo is one of the most important factors contributing to a shortage of organs so serious that more than 8,000 people across the nation (at least 650 of them in the New York area) are on the waiting lists for kidney, heart, lung, and liver transplants. Hundreds of people—many of them children—have died during the past five years while waiting for donated hearts and livers.

More than 20,000 deaths occur in the United States each year in catastrophes that destroy the brain but leave the other organs suitable for transplantation. The needs of transplant patients would easily be met if most of the organs from those 20,000 people were salvaged for surgery. But, when asked, fewer than half of all families agree to organ donation—and most relatives are not even approached by the hospital staff for consent.

The survival prospects of transplant recipients—very low in the early days of transplant surgery—have improved greatly with new drug therapies that suppress the body's natural mechanism for rejecting alien tissue. Since 1980, the one-year survival rate for children with liver transplants has jumped from 38 to 70 percent, and doctors feel that youngsters whose new livers are functioning normally after a year have a good chance



Waiting: Organ transplants would give 650 New Yorkers a new lease on life.

*The names of those organ donors with an asterisk have been changed, as have certain identifying details of their cases. All other names are real.

"...If they had left us alone for a while with our grief,

of growing up normally. More than 70 percent of heart-transplant recipients now live at least a year; only 20 percent did so in the first few years of the procedure.

Nearly four out of five kidneys transplanted now function after a year; in the early 1970s, only 50 percent did. Success in those days was unlikely unless the patient received a kidney from a close living relative—preferably a brother or sister. Today, many kidney recipients may look forward to a normal life span because, unlike heart and liver patients, they can be kept alive on dialysis machines while waiting for another donor if their transplanted kidney fails.

Organs from just one person may provide years of life for many. After the tragic death of Raymond Camacho in Miami five weeks ago (his car had hit a tree on the night of his eighteenth birthday), his parents gave permission for recovery of his organs. Sixteen people will be the beneficiaries, including six bone-cancer patients, several burn victims, two athletes who need knee operations, a man in New Jersey who has already received the transplanted heart, and patients in Florida and California who have received the kidneys.

WITH SEVEN HOSPITALS performing the complex operations, New York City is one of the major transplant centers in the country, but it also has one of the poorest records of producing donor organs. In 1982, area hospitals "harvested" (the word surgeons use), or "recovered" (a word that is understandably less offensive to grieving relatives), an estimated 200 organs for transplant surgery. The figure represents fewer than 100 donors, because both kidneys, as well as healthy hearts and livers, are ordinarily removed. The Delaware Valley Transplant Program, based in Philadelphia and serving a region with a population of under 8 million, recovers almost as many organs as the New York area does with a population of nearly 12 million.

New York even has a poor record for salvaging eye tissue for corneal transplants, which have been performed since the mid-1940s and are regarded today as delicate but routine surgery. Mary Jane O'Neill, executive director of the Eye-Bank for Sight Restoration, observes that the wait of three to four months for corneal transplants "obviously isn't as bad as a wait of years for kidneys, but it can be a very long time if you're going blind."

Winning the next of kin's consent for removal of organs for transplant surgery is a lengthy and complicated process,

fraught not only with cultural taboos about death but with the anguish of relatives who have suffered a sudden, traumatic loss.

"My knees knock when I go in to ask the relatives," says Lea Emmett, a transplant coordinator at the State University of New York's Downstate Medical Center, in Brooklyn, which operates the largest kidney-transplant program in the area. "As much as I believe in the value of what I'm doing, I understand how these people must feel when I show up. They've just been given probably the worst news they'll ever receive in their lives, and an outsider is suddenly asking them to think about the lives of others."

In practice, consent from the next of kin is an all but absolute requirement for removal of organs. Many people assume that signing an organ-donor card, like the one attached to driver's licenses in New York State, ensures that their wishes will be followed in the event of unexpected death. But such cards, despite the fact that they do have legal standing in this state, are rarely honored in the absence of consent from the next of kin (because of hospitals' fear of lawsuits). And in most instances the issue is irrelevant because of the public's overwhelming reluctance to sign donor cards.

Why do people refuse to sign? The most commonly cited reasons in a recent Gallup poll conducted for the National Kidney Foundation: "I don't like the idea of somebody cutting me up after I die"; "I never really thought about it"; "I don't like to think about dying"; and "They might do something to me before I am really dead."

All of these reactions are familiar to the organ-recovery coordinators, based in hospitals where transplants are performed, who take on the difficult job of approaching families for consent. Until the last five years, recovery in the New York area was conducted not by specially trained coordinators but by surgeons in behalf of their own patients—a system reminiscent of the way blood was collected for transfusions before centralized blood banks were established, during World War II.

"Today," says John Kiernan, coordinator of organ recovery at Manhattan's Columbia-Presbyterian Medical Center, "we're moving from haphazard recovery, based on personal contacts between doctors, to a more coordinated effort that reduces the waste of potentially lifesaving organs."

Kiernan, who is in his early thirties, has the kindly, unhurried manner people yearn for but seldom find in large hospitals and the all-important ability to translate medical jargon into English; he

seems well suited to the nerve-racking job of talking to people stunned by grief. He knows he is working against the clock in dealing with the families of brain-dead patients, but he tries not to display any impatience.

"I don't want to pressure people who haven't made up their minds about organ donation," he says, "because I want them to feel afterward that they made the right decision. I don't want the relatives to think, 'They talked me into it.'"

"But it's hard for me.... It's very hard, because always in the back of my mind are the patients who are waiting for transplants. If the family delays its decision too long, the organs will have begun to deteriorate and will be useless for surgical purposes."

When a patient is brain-dead, irreversible deterioration of the organs will begin within days even if artificial life-support systems are maintained. Explaining the difference between brain death and a Karen Anne Quinlan-like coma is one of the tasks that frequently fall to organ-recovery coordinators.

In total brain death, both the autonomic nervous system, which regulates involuntary bodily functions like breathing, and the voluntary nervous system, which controls conscious muscular movement, stop working. (Quinlan is in an irreversible coma but is not brain-dead, as demonstrated by the fact that she continued to breathe after life-support systems were removed.)

"Most of our doctors do a good job of explaining brain death to families," Kiernan says. "If the family has been misled into believing there's still hope—that the patient can somehow 'wake up'—it's obviously impossible to consider the question of organ donation. Only when the family accepts the fact that death has occurred can we discuss the subject."

FOR KIERNAN, A TYPICAL EFFORT to obtain family consent for organ removal began at 6 P.M. on a Friday evening when a young black man was brought to the hospital after sustaining a severe head wound in a street fight. A nurse in the intensive-care unit phoned Kiernan and told him the man was not expected to live. Later that night, Kiernan visited the I.C.U. and reviewed the patient's chart, which confirmed his grave condition. At that point, he spoke to detectives investigating the case and requested permission from the medical examiner's office to raise the possibility of organ donation with the family. Many donors die as a result of accidents or crimes requiring an official autopsy, and the coroner must agree that no lower-body

we would have given consent. I wish we had'..."

organs are needed to establish the cause of death.

On Saturday morning, a neurological examination was conducted on the comatose body of twenty-year-old Otis Smith.* His pupils were fixed and dilated; he had no reflexes, was unable to breathe on his own, and failed to respond when ice water was poured in his ears. Finally, an electroencephalogram showed no trace of brain activity. All of the tests were conducted by doctors who had no connection with organ recovery or transplantation. New York State law requires every hospital to use similar procedures to guard against any later suspicion that the patient was "not really dead."

When the tests were completed, the parents were told that there was no hope, although their son's blood circulation was being artificially maintained on life-support systems. Then Kiernan

brought up organ donation—which the Smiths, like many people, had heard about only in fragmented television news reports. Over a period of 36 hours, Kiernan spoke with both parents, three brothers, and the family's minister.

Of the major Western religions, only Orthodox Judaism—which also forbids autopsies—is flatly opposed to the removal of organs. Although there are exceptions, organ-recovery coordinators usually receive support from Catholic and Protestant clergy, as well as many Reform and Conservative rabbis. "In my experience, religious objections haven't played a significant role in opposition to organ donation," Kiernan says. "The real sticking point for a lot of people is not religion but the belief that the body will be disfigured."

The Smiths were extremely worried that organ donation would visibly mutilate their son's body so that an open-

casket funeral would be impossible. Open-casket funeral services are relatively rare among Jews—and they are less common among all Americans today than they were a generation ago—but many Catholics and Protestants still adhere to the practice of viewing the body in an open coffin at the funeral home. The practice is especially common among blacks and those of Irish, Slavic, southern-European, and Hispanic descent—in short, much of the population of New York.

Kiernan says, "You have to be very specific about what happens when organs are removed. I explain that the organs are taken out surgically and the incisions are sewn up just as they would be if the patient were still alive. Then the body is released to the funeral director, who prepares it for burial as he would any other body."

The Smiths finally consented to donate all of their son's organs except his corneas. They didn't like the idea of his seeing through someone else's eyes. Other families sometimes agree to donate every organ except the heart. Says one surgeon, "A woman actually said to me, 'You can't tear out his heart. The heart is what you love with.' What can you say? You're just dealing with utter irrationality."

The impatience of surgeons with "utter irrationality" is one reason trained organ-recovery coordinators have a better record of obtaining family consent than doctors do.

A CASE STUDY IN HOW *not* to be successful is the story of Tom and Deborah O'Connell,* who were sunning themselves by a lake in Bear Mountain State Park when their ten-year-old daughter dived into the water and hit her head on a rock. She was already unconscious when she was rushed to a nearby hospital with a trauma center. Like Sarah Marcus, the O'Connells reacted with shocked disbelief when a surgeon told them their child had died on the operating table. He, too, raised the possibility of organ donation. Tom O'Connell told him to "get out of here and leave us alone." The surgeon turned on the O'Connells and said, "I can't understand your attitude. You look like educated people, and your reaction doesn't make sense." Tom O'Connell's response was to punch the doctor in the nose.

"What frustrates me today," says O'Connell, a high-school history teacher, "is that I wasn't really saying no to organ donation. I was saying, 'Go away right now.' You've got to understand how stunned we were. Four hours



Persuaded: The parents of Raymond Camacho (photo) donated their dead son's organs.

"...Some oppose laws that would simplify donation..."

earlier we had been roasting hot dogs—and now we had a dead child."

Deborah O'Connell, an English teacher, says, "I don't think what happened was our fault—I think it was the fault of that doctor, who couldn't leave us alone for a while with our grief. I feel sure that if someone had come to talk with us a little later ... someone who showed understanding of what we were feeling ... we would have donated her organs. I wish we had."

Some donor families have an intense desire to know who will receive their relative's organs, but most hospitals will not release such information even if the recipient (or, if necessary, his family) agrees to it. Only in rare, widely publicized cases—like the dramatic appeal made here last year before a convention of pediatricians by the father of eleven-month-old Jamie Fiske, who nearly died while waiting for a suitable liver donor—does the family know who the recipient is.

Families sometimes tell organ-recovery coordinators that they will agree to the donation only if their relative's organs go to someone "like us." Says Downstate's Lea Emmett, "Occasionally, a family will say, 'I have a two-year-old, and I want these organs to go to another two-year-old.' I explain to them that if there are two patients with a good match, the organ has to go to the one who is the sickest."

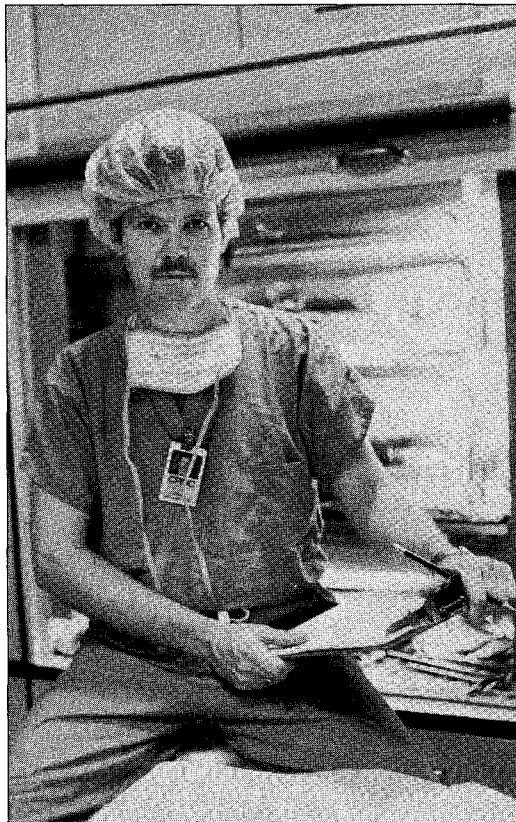
Another coordinator says he has encountered some relatives who demand that the organs go to someone of their own race or religion. "My first reaction is always to tell them to go to hell," he says, "but then I think about the people who need those organs."

"Once I was having a very difficult consent interview with a Catholic family, and I told their priest that they were insisting on a guarantee that the organs go to other Catholics. He said, 'You don't have to tell them to go to hell; I'll tell them they *will* go to hell if they reject organ donation for that reason.' He took the father aside and asked him how he would like it if one of his children needed a transplant and couldn't have one because a Jewish family didn't want to donate any organ to a Catholic."

New York hospital officials are reluctant to discuss the negative attitude of blacks and Hispanics toward organ donation, but it does play a role in the city's poor organ-recovery record. The largest single group of donors is composed of young men who die violently of

head wounds, and blacks and Hispanics are the most frequent victims of violent crime.

In the National Kidney Foundation's Gallup poll, blacks had significantly less favorable attitudes toward organ donation than whites. This view may be linked to the relatively lower educational and economic status of blacks and Hispanics, since those favorably disposed toward organ donation tend to



Persuader: Organ-recovery coordinator Kiernan.

be people who are college-educated.

Previous experience with medical institutions is also a factor in a family's reaction. "If you're used to being treated like dirt because you're a Medicaid patient," says an emergency-room nurse at Montefiore Medical Center, in the Bronx, "you're not going to be well disposed if a relative dies and some doctor comes up and asks you to hand over his heart and liver."

In approaching black families, organ-recovery coordinators stress the fact that kidney failure is much more common among blacks than among whites (it is believed to be linked with the greater frequency of high blood pressure in blacks). In New York, many patients on the waiting list for kidneys are black.

As far as most observant Orthodox Jews are concerned (although there are exceptions), their religion absolutely forbids the removal of organs. "If I see a lot of men with payess and black coats in the

waiting room," says a doctor at Mount Sinai, "I don't even bother to bring up the possibility of organ donation, because it will just be a pointless offense to the family."

THE SYSTEM FOR RECOVERING organs in New York-area hospitals, while an improvement over the surgeon-to-surgeon method, is far from ideal. The Delaware Valley Transplant Program is centralized. When a potential donor is spotted in a hospital, a recovery coordinator is sent to talk to the family, and if consent is obtained, transplant surgeons are dispatched to the hospital to remove the organs. The organs are then assigned to transplant centers on a rotating basis—in the absence of the rare perfect tissue match or urgent medical need.

In New York, the process is more fragmented. Six medical centers—Columbia-Presbyterian, St. Luke's-Roosevelt Hospital Center, Mount Sinai Medical Center, and New York Hospital-Cornell Medical Center, in Manhattan; Montefiore, in the Bronx; and the University Hospital (SUNY) at Stony Brook, on Long Island—are members of the New York Regional Transplant Program. Downstate's organ-recovery operation is entirely separate. All of the transplant centers have "feeder hospitals," which are supposed to notify them if a potential donor is identified.

When a transplant center—or one of its feeder hospitals—recovers an organ, patients on the waiting list at that center have priority (again, barring a perfect tissue match or critical need). If there is no suitable match between donor and potential recipient, the organ goes to another hospital in the area. If an organ cannot be used there, it is offered to other transplant centers on the East Coast.

Under the present system, in which the hospital "harvesting" the organ has priority, kidneys always go to recipients with a close tissue match—but they do not always go to the recipient with the *best* match. "Eventually," says Dr. Sheldon Glabman, director of the dialysis unit at Mount Sinai's renal-treatment center, "I think the organs are going to be shared out exactly as blood is now—they'll go to the best possible match within a given area instead of to the institution that recovered them."

Recovering organs from patients at feeder hospitals depends heavily on the friendliness of institutional and personal relations. Harlem Hospital, for instance, has a good recovery record—and its surgical residents are prepared to spot potential donors, because they all rotate through the transplant service at Colum-

bia-Presbyterian. But Bellevue, although it is a huge trauma center, has provided few organs for transplants in recent years.

Before a major policy change approved by Bellevue's medical board last May, the hospital did not notify organ-recovery coordinators from transplant centers about potential donors. Only if a family specifically requested that a relative's organs be donated for transplant (and such instances are extremely rare) would the hospital provide assistance. "We weren't set up to remove the organs here," says associate executive director William Bryan, "so we notified a transplant center and had the donor transferred there."

In the opinion of staff members at other hospitals, the major reason for Bellevue's apparent indifference to the need for donor organs was the fact that the process of obtaining consent had been regarded simply as an additional, unnecessary burden for a public institution with a huge patient load. At Bellevue, Bryan worked for some time to develop an agreement with Downstate to coordinate organ recovery. Under the new policy, organ-recovery coordinators from Downstate are permitted to approach families—and the organs will be removed at Bellevue instead of elsewhere. Downstate's kidney-transplant program will, of course, be the major beneficiary of the change in Bellevue's policy. Other local hospitals will be out in the cold unless Downstate is unable to use the organs.

SINCE 1970, 29 STATES HAVE passed laws officially recognizing cessation of brain function as a basis for declaration of death. New York, though, is not among them. Opposition by the Roman Catholic Church and Orthodox Jews has played a major role in discouraging passage of a brain-death law by the State Legislature. The church does not object to determinations of brain death by doctors in consultation with families, but it has consistently opposed any legislation to define death, on the ground that it might serve as a "foot in the door" for laws allowing euthanasia.

Nevertheless, the concept of brain death is widely used by doctors and hospitals in New York, in ordinary cases as well as those involving potential organ donors. However, the lack of a brain-death law makes some doctors—especially those in smaller hospitals without neurological specialists—reluctant to declare death until organs have irreversibly deteriorated.

A number of Western countries—including Denmark, Switzerland, and Austria—have reversed the presumption of American law, which bars organ removal without explicit consent from the next of kin or written permission by

will or card. In those countries, the law gives doctors the right to remove organs for transplant unless the family specifically objects.

"It's time we re-examined our tradition," urges Frank Veith, chief of vascular surgery and head of the transplant program at Montefiore. "You now have a situation where the 'right' of a dead body to remain intact takes precedence over the needs of living people."

Arthur Caplan, a bioethics specialist with the Hastings Center who has testified in numerous cases involving medical ethics, agrees. "What's wrong about the presumption that people ought to help one another live?" he asks. "Under a presumed-consent law, people who have strong religious convictions against removal of organs would obviously register objections—as they do now—and their wishes would be respected."

"Organ transplants are moving from the realm of experiment to accepted procedure," says Caplan. "Who wouldn't want a child to receive a transplant that could extend his life for several years and hope that medicine would come up with other solutions down the road? What parent wouldn't be in agony at the thought of a child's dying for lack of a transplant?"

Sarah Marcus recently received a follow-up letter from the hospital that transplanted her son's kidneys into two teenagers. One of the recipients has just graduated from college; another is entering college next fall. "I cried when I got that letter," she says. "I cried with sadness that David will never go to college, and with joy that those two other kids are alive and doing well. I still remember how angry I was when the surgeon mentioned organ donation, but I feel I did much more to help myself in giving those organs than I did for anyone else."

How to Say Yes

INFORMATION ABOUT ORGAN DONATION may be obtained from the organ-recovery programs at any of the New York-area hospitals where transplants are performed. They are: *in Manhattan*, Columbia-Presbyterian Medical Center, St. Luke's-Roosevelt Hospital Center, Mount Sinai Medical Center, and New York Hospital-Cornell Medical Center; *in the Bronx*, Montefiore Medical Center; *in Brooklyn*, Downstate Medical Center (SUNY); *on Long Island*, University Hospital (SUNY) at Stony Brook. The New York Regional Transplant Program, with offices at 2 East 103rd Street, operates a 24-hour-a-day telephone service (861-7370).

Information about corneal donation is available from the Eye-Bank for Sight Restoration, 210 East 64th Street (980-6700). —S.J.

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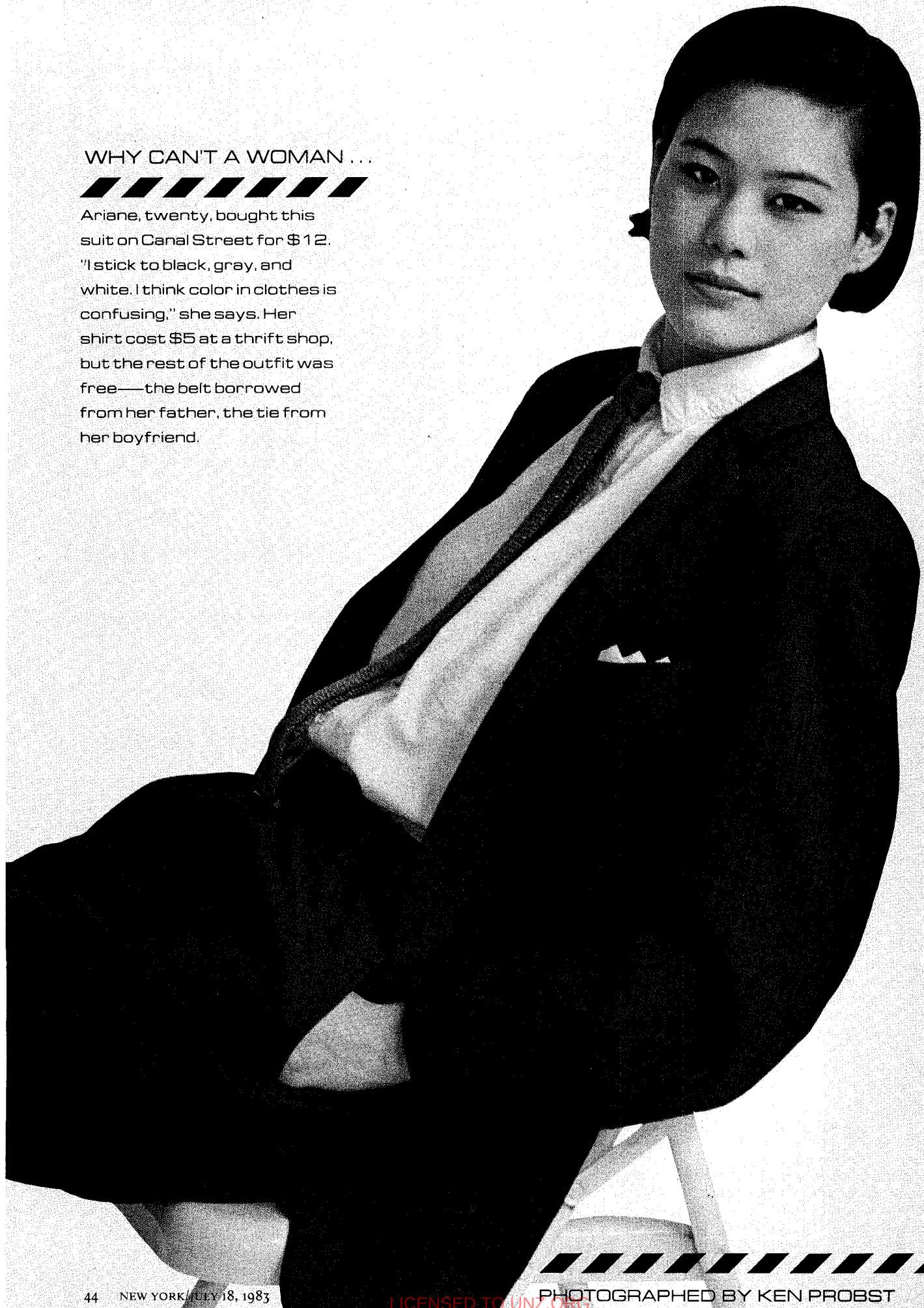
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WHY CAN'T A WOMAN ...

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Ariane, twenty, bought this suit on Canal Street for \$12. "I stick to black, gray, and white. I think color in clothes is confusing," she says. Her shirt cost \$5 at a thrift shop, but the rest of the outfit was free—the belt borrowed from her father, the tie from her boyfriend.

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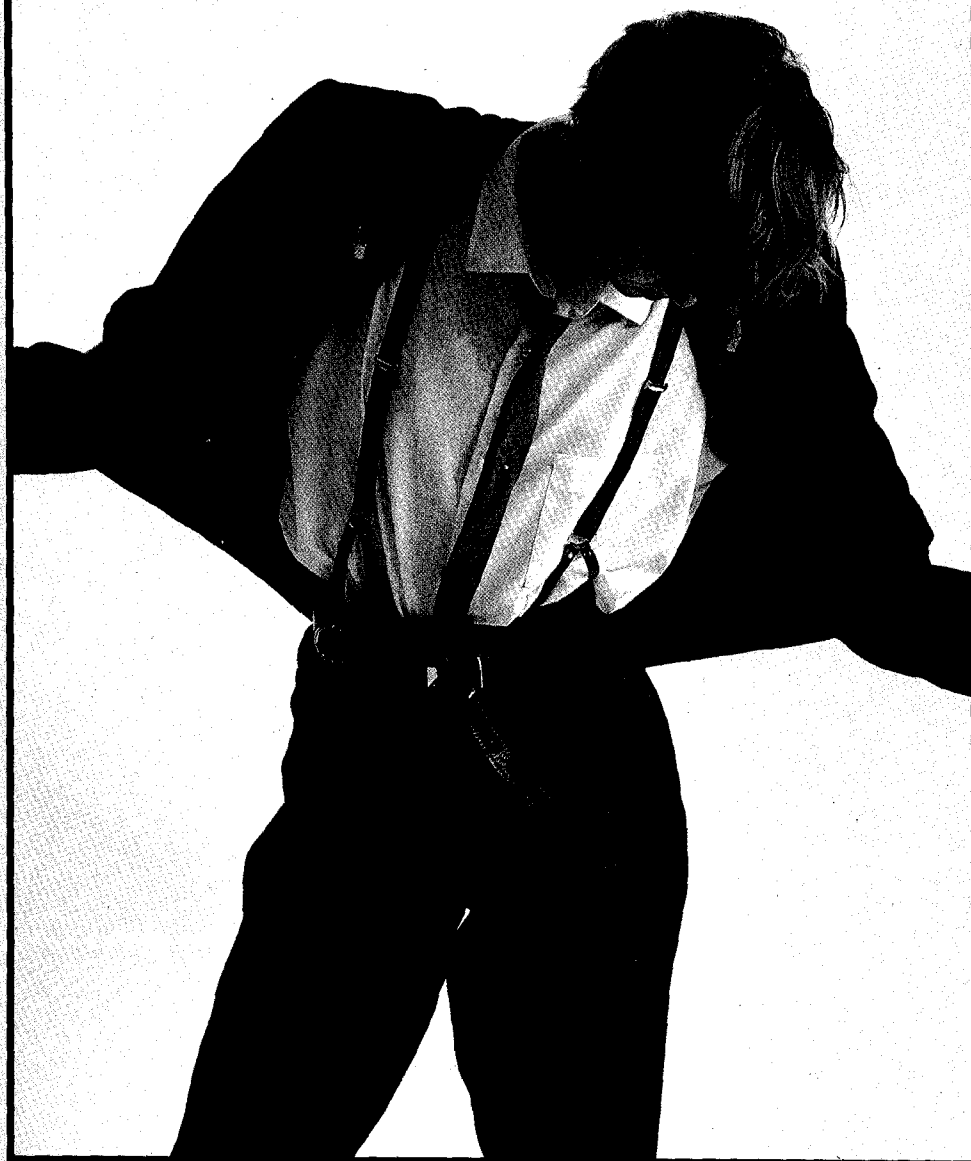
44 NEW YORK JULY 18, 1983 PHOTOGRAPHED BY KEN PROBST

OFF-DUTY IN
BLACK & WHITE
BY ANNA WINTOUR

... BE MORE LIKE
A MAN?

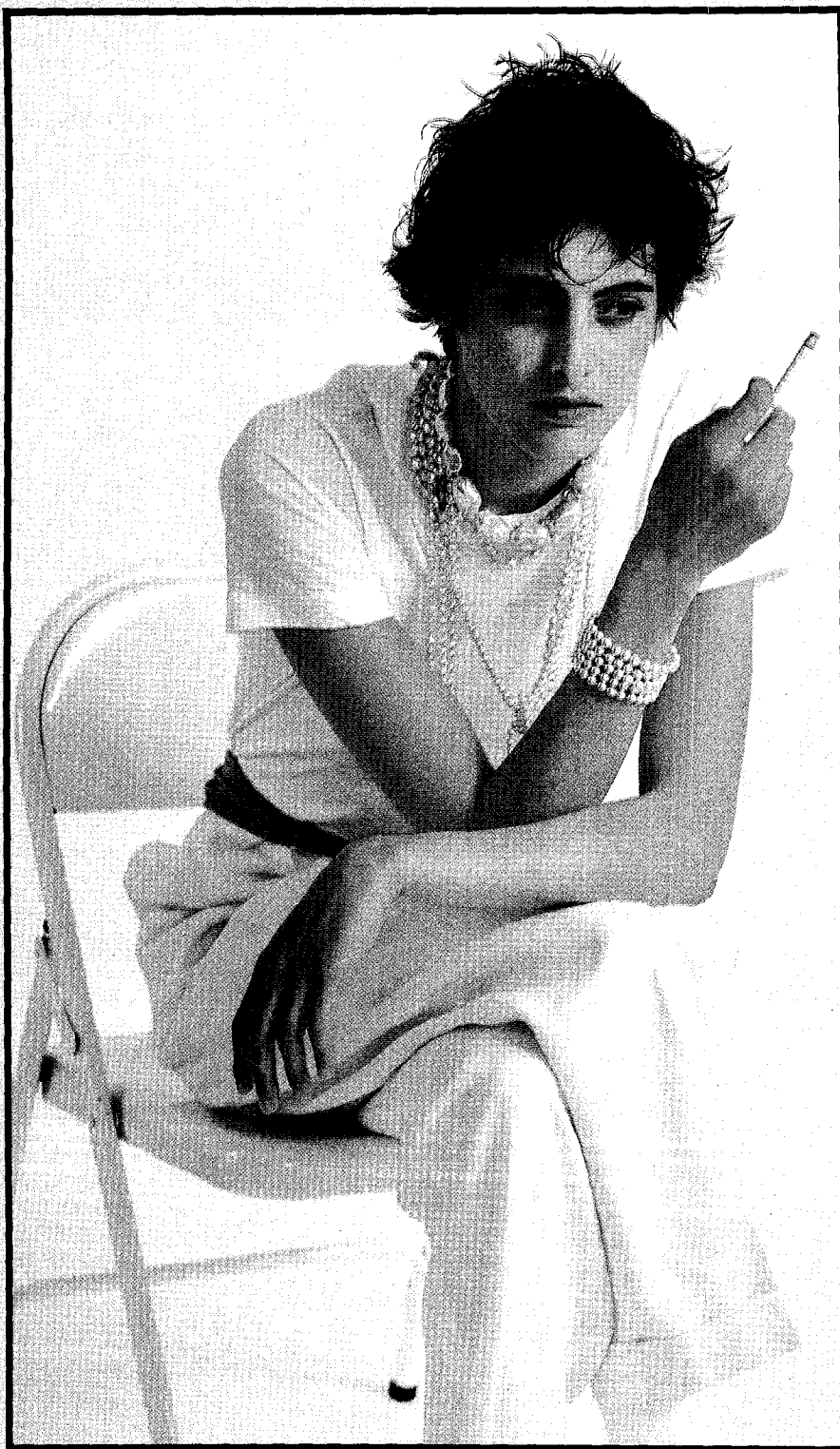


Men's clothes have become a uniform for eighteen-year-old Lisa Durham. The pants and suspenders came from Let It Rock!, a Hollywood shop that specializes in English rock-'n'-roll clothes, but the jacket cost 99 cents at a thrift shop. Lisa raided her boyfriend's closet for the shirt and tie.



Models spend more time with fashion than almost anyone, wearing untold numbers of designer outfits in front of cameras and on runways. So perhaps it's not surprising that in their off-hours they rely more on personal style than on designer labels. What was surprising was that when we asked five models to pull together an outfit from their own wardrobes, all of them turned up in black or white. And two came dressed as men! The outfits were inexpensive, and all were individual. But their message was universal: The whole is greater than the sum (or the price) of the parts.

BLACK & WHITE BLACK & WHITE



THRIFT PLAN >

Her \$2 thrift-shop cap and \$8 five-and-dime-store top made modeling agents tell Londoner Joanne Russell, 22, she dressed "too *outré*" for New York. "I used to buy at jumble sales, till my friends complained I was wearing their mothers' old clothes. But it's far more creative to make cheap clothes look good."

PEARLY VICTORIOUS

"A lot of fashion really starts with what models wear in their off-hours," says 25-year-old French model Ines de la Fressange. "My Hanes T-shirt? Very cheap. My socks and shoes? Very cheap. My linen pants? Very cheap. My fake pearls? Very Chanel."



Hair by Bob Recine
for Jean-Louis David.



BODY ENGLISH

“Americans are great at ‘convenience clothes,’ but London kids like to play dress-up,” says twenty-year-old Briton Claire Atkinson. Claire’s dress cost about \$25 at Joseph, in London, and she wears it with \$5 lace gloves from Bendel’s, schoolgirl ribbed stockings from Harrods, and a hat from a thrift shop. “Working so much with clothes, I’ve learned to evaluate them. The first thing I do is cut out all the labels,” she says.

Movies/David Denby

THE PAST REVISITED

“...*Zelig* is a very funny parody of documentaries, but not quite a work of art; it never becomes more than whimsical...”

AS MUCH AS I DISLIKE THE CRITICAL commonplace, highly favored by *Times* profile writers, that artists create in order to resolve inner struggles, I can't help thinking that Woody Allen's recent work has been some sort of attempt—unsuccessful, perhaps—at therapy. The Woody of the early movies was a shrimp practiced in the defensive skills of ingratiation, a shrimp trying to get the girl without being beaten up by the larger, the stronger, the sexier. Most of his jokes were turned against himself. But masochism in art can go only so far before it becomes unendurable to an audience, and Woody Allen must have known that he had reached the limit in *Bananas* when he hid himself in a bush into which a bearded Cuban revolutionary relieved himself. A few years later, in *Annie Hall*, he liberated his wit at last, turning it against the outer world—the dull, the second-rate, the rapidly beautiful. In *Manhattan*, his new aggressiveness curdled into petulance; in *Stardust Memories*, it became offensive. Allen seemed to be chewing on an indigestible lump of self-hatred and self-aggrandizement (two aspects of the same lump); artistically, the results were mixed.

And now, in *Zelig*, he chews some more. *Zelig* is a very peculiar fable about Woody Allen—though at first it doesn't look like a fable at all. *Zelig*, for its entire length, is a mock documentary, a brilliant, loving parody of the “serious” style of historical film investigation, complete with stock footage, archive stills, period music, newsreels, and interviews with savants (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves).

The subject? A certain legendary figure of the twenties—Zelig, Leonard Zelig, now forgotten, but in his day a celebrity to rival Lindbergh. In the scratchy old black-and-white films (impeccably faked) we can just barely make him out in the corner of some overheated scene, a sheepish-looking man with a melancholy nose, half-circle eyebrows, and an air of great mildness, almost self-reproof. It is a face that asks the question “What am I doing here?”

Woody Allen's face has always asked a question like that. The nature of Zelig's celebrity is very odd. Zelig has so little self-confidence that whenever he



Getting hitched: Mia Farrow and Woody Allen pick out a ring in his 1920s fable.

meets someone, he *becomes* that person. He protects himself by merging with what threatens him. Standing with Negroes, he develops thick lips and black skin; with fat men, he grows stout and waddles; with an elderly Indian, he develops heroic pouches under his eyes, a hawk nose, and two feathers sticking up from the back of his head. Quickly dubbed “The Human Chameleon,” he turns into an event, a scandal, a cause, exploited by greedy relatives, loved and hated by the public, fussed over by eager psychiatrists. Helen Kane records a chirpy song, “Chameleon Days,” dedicated to him, and a new dance, “The Chameleon,” with couples touching palms while their tongues rapidly flicker in and out, becomes the rage.

What's fascinating about *Zelig* is the way this strange fantasy emerges, bit by bit, from the familiar apparatus of “truth”—the clichés of the documentary. Woody Allen, a parodist at heart, may be poking fun at documentary filmmakers whose formulas have become so rigid that they have the effect of transforming real events and people into a form of fiction. Poor Leonard Zelig is pressed into the standard image of the Jazz Age—flappers dance wildly around him, Babe Ruth takes mighty swings be-

fore and after his bizarre alterations.

Like so many subjects of film portraits, Zelig seems slightly diminished and even saddened by the means of reproducing him. Woody Allen has captured the awkwardness and naïveté of first-generation movie technology—the ungainly newsreel footage, with people in cramped groups standing cowed before huge microphones; the dead sound and flat lighting; the faded prints, speckled with dirt and editors' marks. It was a time when the idea of a national media culture hadn't yet lost the charm of astonishment.

Woody Allen offers his own ideas about what Zelig's condition means. He has Irving Howe say that Zelig is the ultimate assimilated Jew; Bruno Bettelheim insists that Zelig's condition is only an exaggeration of the normal desire to be accepted. But these “interpretations” are also part of the fiction. Looking at *Zelig* as a fantasy of Woody Allen's, we're more likely to say that a story about a man who becomes whom-ever he's with is a kind of drastic metaphor for the actor and the comedian. The comedian-chameleon ingratiate himself by taking on the coloration of his audience's opinions and desires—a part of the early Woody that

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Woody Allen may now detest. Certainly Zelig's condition is not meant to be a happy one; he is transformed unwillingly, helplessly, submitting to his Kafkaesque affliction with extraordinary reserves of sweet patience.

It's a lovely fable, very funny and very sad, but not quite a work of art. When Kafka wrote about a character like Gregor Samsa, who wakes up one morning as a large black bug, he created the situation from the inside, intensifying the emotions as he went along, whereas Woody Allen gets as far away from Zelig as possible and stays there, wrapping his life in a dozen layers of irony and parodic representation. At times *Zelig* seems like a joke, at other times like a cry of dismay; either way the emotions of the story are stifled. As it continues, *Zelig* becomes more eccentric and whimsical rather than powerful.

The personality of Zelig, which comes through only in snippets, turns out to be close to the mild-mannered, self-denigrating style of Woody's early heroes. Woody Allen shields us from the terror of Zelig's state. He even finds Zelig a friendly female psychoanalyst (Mia Farrow, with wire-framed glasses and braided hair coiled on her head), an American touch that lets all the steam out of the story. Zelig is cured by the love of a woman, which is nice for him, but rather a letdown. In *Zelig*, Woody Allen plays more daringly than ever before with film style—with the *means* of the cinema—but he still hasn't resolved the nagging problem of what to do with his own character. He's got to chew that over some more.

EXHAUSTED BY WHIRLYBIRDS, RUNAWAY computers, and all the other splendid equipment arrayed in the summer "fun" movies, I welcome with relief the slapstick sex comedy *The First Time*, which offers fun on a human scale. Directed by Charlie Loventhal, *The First Time* may be the archetypal young-man's-debut movie, but it's enormously entertaining nonetheless. The hero, Charlie (Tim Choate), is a nice but shy teenager with filmmaking ambitions who leaves his overprotective Jewish family and enrolls at the hysterically progressive Blossom College (i.e., Sarah Lawrence), where the ratio of women to men is eight to one, and sex between students is not only tolerated but celebrated with brass bands. Yet all these inducements only humiliate Charlie, who strikes out everywhere: The beautiful girl he falls for denounces him as a loser; the pretentious sycophants in his film class receive nothing but praise for their work from their avant-garde professor (Wallace Shawn), while Charlie's neat little parodies of monster movies are scorned as trash; as the last straw, his mother enrolls at the school to look

after him. *The First Time* is the story of Charlie's dreamlike triumph over all his tormentors.

In the past, I've deplored this kind of getting-laid-at-Sarah Lawrence movie as a self-pitying, self-glorifying male indulgence, but *The First Time* transcends its type. Loventhal, who was a protégé of Brian De Palma's when De Palma taught film at Sarah Lawrence a few years ago, shares his teacher's exuberant silliness, his mockery, and his underlying romanticism. Both men have an affection for vulgar caricature that stops just short of heartlessness. In *The First Time*, the performances are all likably nutty. Tim Choate's Charlie is so nervous he can barely control his walk or his voice, and Loventhal surrounds him with a gallery of hard-punching zanies—Marshall Efron, hissing with glee as a faculty adviser whose eagerness to see Charlie lose his virginity crosses into voyeurism; Wallace Shawn, his monk's fringe of hair sticking out at right angles, exhorting his film students to discover their souls; the fleshy little Wendy Jo Sperber as an overeager student vamp with ruby lips who stretches out her stubby body—alas, unwanted—on the hero's bed.

Like De Palma, Loventhal has a filmmaker's garrulousness. He throws in parodies of student films, avant-garde shorts, anxious screen tests, and the like—anything to keep the imagery spinning. His ideas run down a bit at the end, and some of the gags are frighteningly juvenile, but he has a true entertainer's instinct. In any case, how can you dislike a Jewish filmmaker who makes his mommy the heroine of his first film?

Briefs: I KNOW THAT GOOD-OLE-BOY car-racing movies starring Burt Reynolds are not intended for New Yorkers. Nevertheless, I'm not ready to write off the population of the South and the Southwest as a mass of cretins. Surely movies such as *Smokey and the Bandit II*, *Cannonball Run*, and the new *Stroker Ace* are not the *best* that could be produced for Reynolds's audience. To call *Stroker Ace* fodder is to wildly overstate its nutritional value. . . . The most interesting critical issue raised by *Twilight Zone—The Movie* is why the Australian director George Miller (*The Road Warrior*) brings so much more energy and skill to his section of this omnibus film than his American colleagues. Part of the reason may be that Miller, remaking an old *Zone* episode about a seemingly paranoid airplane traveler, treats his assignment as if it were a real movie, while the Americans, choking with reverence for the beloved TV series of their youth, simply shoot their sections as if they were large-screen-TV shows, which has the effect of making the puerility of the TV concepts inescapable.

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—Eric Pooley

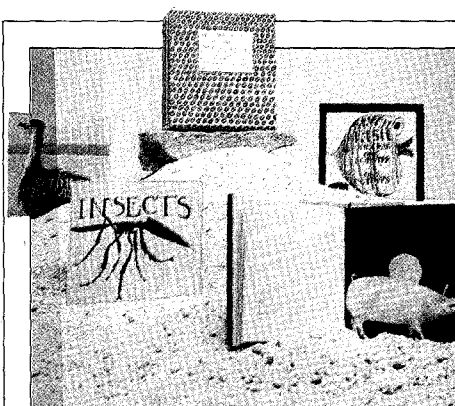
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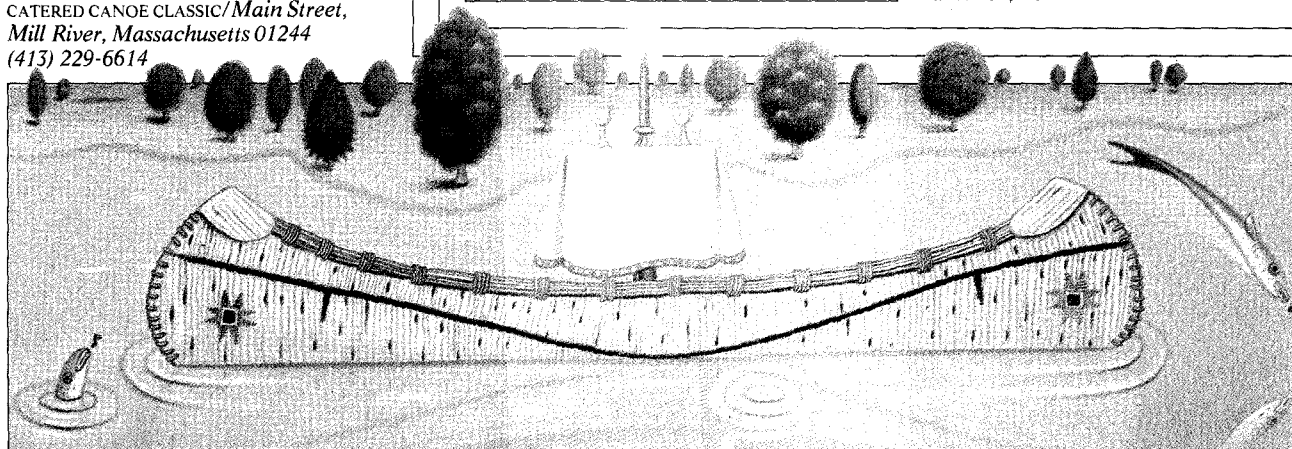
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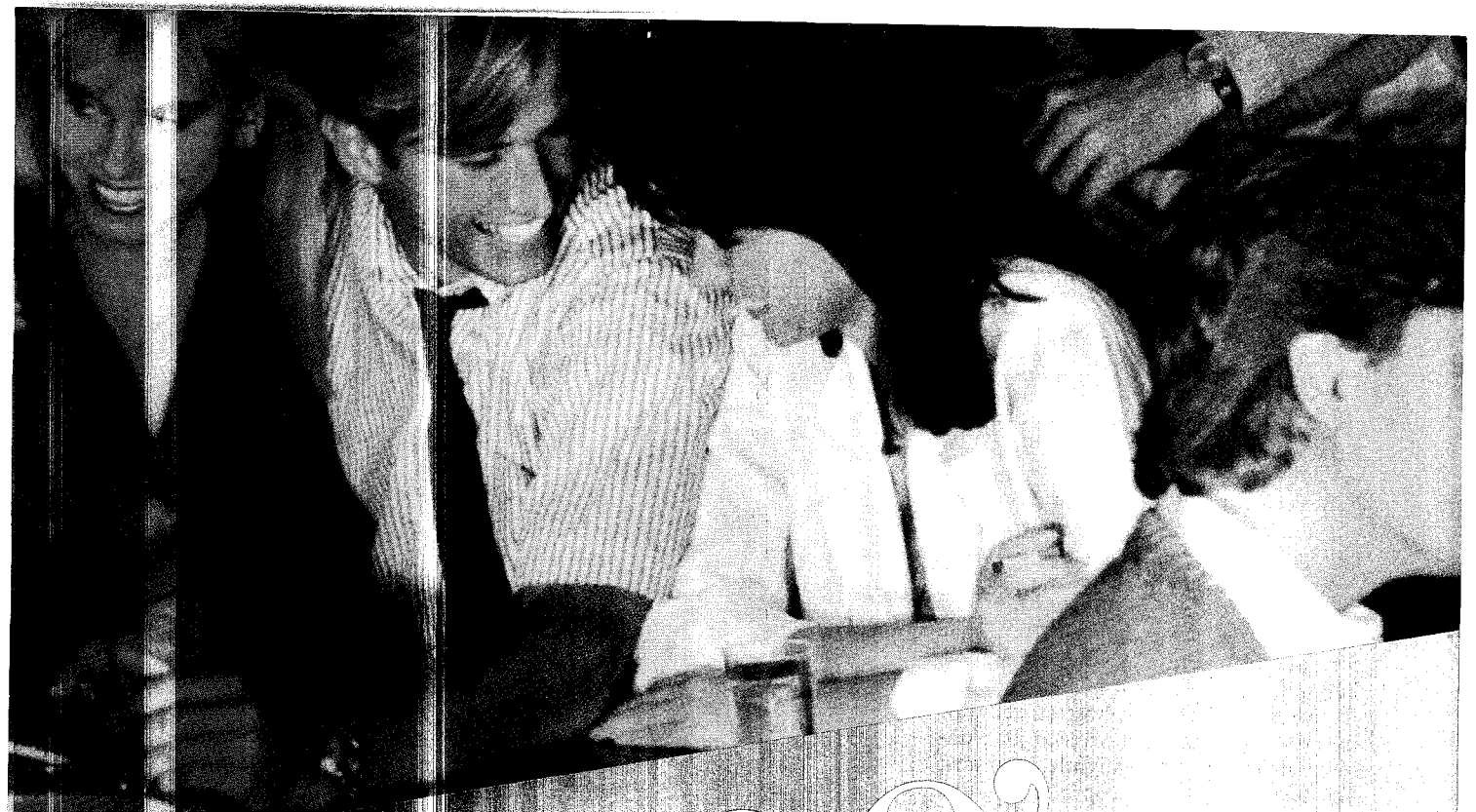


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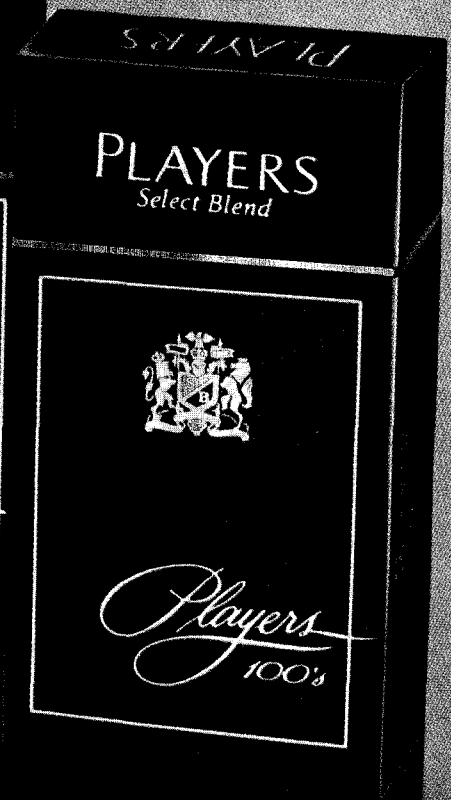
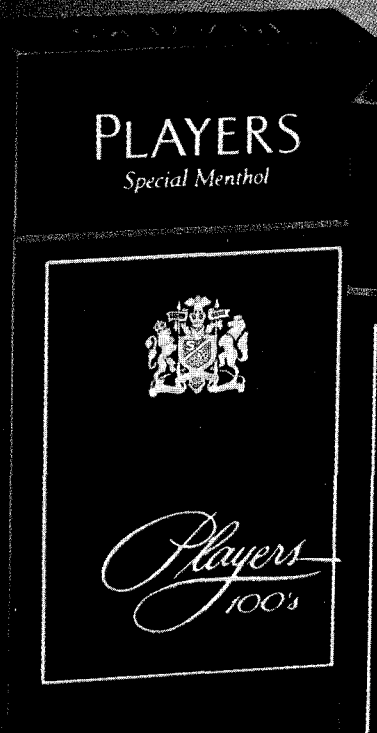
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“...The Trocks’ real pleasure lies in becoming ballerinas, and they render them to us down to the last inch-long eyelash. . .”

HOW TO DESCRIBE TAMARA BOUNDIYEVA, ineffable ballerina of **Les Ballets Trockadero de Monte Carlo**, the hairy-chested, splay-toed group of lovelies recently in residence at the City Center? Not even Théophile Gautier, poet of terpsichorean pulchritude, would be equal to that awesome task. Is it her formidable if erratic technique that so bedazzles the eye? Is it her chameleon-like ability to metamorphose herself now into the ageless ingenue Margot Fonteyn; now into the weightless, almost fleshless Alicia Markova, pretending to a long-vanished prime; now into a cross between the indomitably fiery Alicia Alonso and a decrepit washerwoman? Is it, oh is it, the *je ne sais quoi* of her ambivalent sexuality? Or is it simply her deliciously wicked material—travesties of the classics, old and new?

The Trocks, as they were nicknamed when they got their start in the ballet underground some ten years ago, are gentlemen with just enough ballet training for sub-regional stardom and enough understanding of the fine line between high art and absurdity to pass a Ph.D. oral in Dance Aesthetics. When necessary they take on male roles: Natch Taylor, their chief, frequently does a turn as Alexis Ivanovitch Lermontov, a limp, indeed nearly embalmed, cavalier, with flaccid flaxen hair.

Still, their real pleasure lies in becoming ballerinas—be it the manically exuberant Zamarina Zamarkova (William Zamora), whose frenetic jetés seem to cry out for a straitjacket, or the truly menacing Fifi Chang (Isom Buenvista), *spécialiste* in those bravura Soviet-style numbers that top gold medals at Varna. These fellows have looked at their models adoringly yet all too closely, and render them to us down to the last batted inch-long eyelash, to the final curtain call that mimes “here is my heart” to shamelessly milked applause.

Their vehicles include parodies of both ultra-neoclassical Balanchine (the strangulating daisy chains of *Go for Barocco*) and the assorted passionate convictions of the major moderns. It’s the golden oldies, however, that constitute the core of their repertoire.

The Trocks are most effective when they refer to days of yore. Their Dying (and moulting) Swan wavers, as have so



Boundiyeva: Trocks star, a.k.a. Sanson Candelaria.

many stricken birds since Pavlova set the fashion, between the pangs of a truly elevating death and aching bunions. Their *Les Sylphides*, with its drooping, unsynchronized port de bras, proves that not even advanced anemia will prevent an authentic *étoile* from upstaging her sisters. And their *Pharaoh's Daughter* (way, way after Petipa) picturesquely reveals the folly of reviving well-lost “treasures” in an age when National Endowment funding fails to cover pyramids and camels. Apart from being hilarious, this company serves as an inspiration to us all, demonstrating as it does the heights man (or woman) can scale despite inadequate turn-out.

HELGI TOMASSON’S FIRST BALLET WAS personal and utterly charming. Its single awkwardness lay in its title—*Introduction, Theme With Variations, Polonaise, Opus 65*. Made last year for the School of American Ballet Workshop, it reflected the musicality, the easy ebullience, and the innate good taste that mark Tom-

asson as a dancer. The influences apparent in the piece—his early training in the Bournonville style, his subsequent years with Balanchine—met naturally and compatibly. By contrast, his second effort, **Ballet d’Isoline**, made for this year’s Workshop and now taken into the New York City Ballet repertory, is stiff with self-consciousness.

The choice of music is graceful. Like the French composers Balanchine favored, from Delibes to Fauré, André Messager offers lyricism, a perfumed atmosphere, and a haunting subtext. But having made his selections from the operetta *Isoline* and the ballet *Les Deux Pigeons*, Tomasson resisted the score’s invitations every step of the way. Most of the ensemble work he has devised is rigidly hierarchical—ranked phalanxes deployed as if in a Petipa ballet. And the choreographic influence here is not Balanchine, who would have created an enchanted court, but Peter Martins at his most mechanical. These symmetrical structures are not without inven-

tion—Tomasson has an instinct for maneuvering small groups—but they fail to give the ballet the very thing the music promises: “a local habitation and a name.”

The grand pas de deux, which, cheekily flouting custom, comes *after* the principals’ solos, is more inspired, but equally self-thwarting. Here the music swims dreamily, and it’s evident that Tomasson has heard its implications—as when the danseur twines his lady’s arms as if they were flower garlands, passes them over her head to form a crown, then gently bends them behind her in an embrace. Still, the dancers he chose (in the cast that performed most often) were the least likely to evoke the required mood. Adam Lüders may be an exemplary technician, but he rarely kindles the imagination; his soul seems to be tied in knots. Valentina Kozlova, an acquisition from the Bolshoi, has a deliberate style that makes each step heavily consequential. While it has its beauties, it is ill-matched with the blither

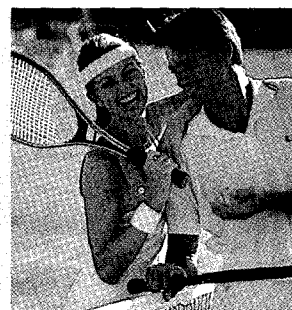
manners and the free-flowing energy of her American sisters and it threatens to nail Messenger's supple phrases into the ground at every turn.

Choreography may be like writing novels—the first try a happy fluke, the second doomed to disaster, the third the true test of mettle. I'm still sanguine about Tomasson's gifts, and I hope he gets his next chance soon.

While Tomasson is only a beginner, Jerome Robbins is now the City Ballet's senior choreographer and master hand. Ironically, his latest work, *Variations on I'm Old Fashioned*, suffers from a surfeit of theatrical know-how. For instance, the opening credits for the ballet are flashed onto a movie screen; as if we were back in 1942, about to see *You Were Never Lovelier*, we discover that the Robbins work, to a score commissioned from Morton Gould, is based on the Fred Astaire-Rita Hayworth sally to the Jerome Kern tune in the Columbia Pictures musical. Unavoidably, we're regaled with a clip of the original dance, which, in its elegant insouciance, effectively shrugs off any comment upon it Robbins might invent.

Robbins's observations are peculiarly academic. Duets for three central couples, two showpiece male solos, and some small-ensemble work belabor the more obvious motifs in the Astaire-Hayworth encounter: the tender, small-scale rocking motion, the handhold with outstretched arms, the woman swirling in abandon around her steadfast lover, the amusing exit line with its bumping contretemps and sweet excuse-me. One of the solos—Bart Cook's—translates heard tap rhythms into hand clapping and thigh slapping, and elongates the visual images a hooper makes until they resemble classical moves. The big duets separate and anatomize the romantic opening of the original dance and its ensuing *brio* passage. The finale, with rather leaden inevitability, assembles all participants, recostumed in evening dress as Fred and Rita facsimiles, and dwarfs them with the screen images that are their inspiration.

Though the dancing never achieves the divine, casual grace of the film stars', it is now and then wonderful. Kyra Nichols and Sean Lavery—flawless technicians and almost mystically reticent performers—lend a much-needed dimension to Robbins's rather arid analyses. Bart Cook manages to evoke Astaire—through his bony, appealing face, his maturity, and the still center of his dancing—without ever stooping to imitate him. And his partner, Heather Watts, often typecast as an eerily abrasive woman, is suddenly “never lovelier,” sailing and swooning in his embrace. For minutes at a time, she eradicates all suspicion that this ballet is too contrived for its own good.



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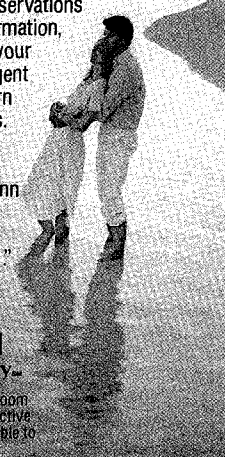
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PINSTRIPES IN THE BOOTH

“...Bobby Murcer seems willing to tell us that Guidry wears braces, but how quick will he be to nail an old buddy?...”

“The players haven’t backed away from me. There’s none of that ‘He’s with the press now, got to be careful of what you say.’ The camaraderie is still the same. I still have my locker in the clubhouse. Everything’s the same except I don’t put on the uniform.”

FOR SEVENTEEN MAJOR-LEAGUE SEASONS, Bobby Murcer wore that Yankee uniform. It wasn’t always a wonderful fit, because for almost five years he had to pull on shirts and pants that identified him as a San Francisco Giant or Chicago Cub.

Three weeks ago, because the Yankees needed another first-baseman more than they needed a 37-year-old cheerleader named Murcer, the Yankees made another attempt to take away the uniform. This time, they handed him a blazer, an N and a Y over his heart, and pointed him toward the broadcasting booth. “They didn’t tell me anything,” Murcer says now. “They just put the headset on my ears, turned the microphones on, and said, ‘Here you go, boy.’”

He isn’t complaining. At a starting salary of \$375,000 a year, Murcer has landed in the brier patch, learning a trade that could keep him in touch with

the next few generations of Yankees. “I think a lot of people thought it was designed to be this way for me. Well, it really wasn’t. Most of the time when your career is over, you only have one option. And that’s to go home. I have an opportunity to start a new career, and I’m grateful.”

On the other hand, what does all this gratitude mean to his WPIX-TV audience? He gave us a distressing clue during one of his first nights on the job—when Phil Rizzuto wondered out loud why other teams seem to work extra hard at beating the Yankees. “It might be,” Murcer offered, “because the Yankees are the greatest sports franchise in the world.” And it might also be that George Steinbrenner was standing behind the two of them. Murcer’s response should have been “Look, Scooter, a peregrine falcon is flying over the Grand Concourse.”

Murcer was far more interesting later that evening, when he put away the pom-poms and began grumping about Scott McGregor, a Baltimore pitcher who’s usually beastly to the Yankees. Murcer watched the Yankees swing harmlessly at several of McGregor’s pitches that appeared to float outside the strike zone. “I got a theory about McGregor,”

Murcer said. “If you took the first three pitches from him, I bet you’d be two-and-one or three-and-oh.” Finally he admitted, “I don’t like to hit against a Scott McGregor, who nitpicks you all the time. I like a guy who’s only got two pitches. You know you’re gonna have to see one of the two.” A bit later, when Ron Guidry was pitching, Murcer delivered the surprising news that Guidry wears braces. I know it was a surprise, because Rizzuto said, “No kidding?”

Murcer spent the last four seasons as a part-time designated hitter, giving him all sorts of opportunities to study rival pitchers like McGregor. And he seems willing to pass along at least some of the information available in the Yankees’ clubhouse—looking into Guidry’s mouth and telling us what he finds. But how quick will he be to nail an old buddy for an on-the-field mistake?

“I’m not up there to be abusive,” Murcer says. “If they make a mistake, there’ll be a reason for it, and they’ll know it, too. They won’t be getting it just from me or Phil or Bill White. They’ll get it from Billy in the dugout.”

Right now, the one sure thing about Murcer is that he isn’t going to sound like any other New York announcer. For instance, he calls this month “Ju-ly.” And he said that Graig Nettles, chasing a foul ball near the stands, tripped on “sea-ment.” After a major-league career that began in the Bronx in 1965, with stops in San Francisco and Chicago, he’s still the Oklahoma Kid.

While Murcer’s voice works the top of the scale, Tim McCarver’s stays closer to the middle. McCarver, the former jock the Mets brought into their booth this season, sometimes loses his way in run-on sentences. Because he tries to say too much, he occasionally misuses a word. These are errors that will not cost runs. McCarver is a delight. He knows the game, he tells you what he knows, and he isn’t afraid to have some fun.

The other day, when Keith Hernandez, traded from the Cardinals to the Mets, tripled against his old team, Ralph Kiner reported that the St. Louis crowd gave Hernandez a “partial standing ovation.”

“What’s that,” McCarver shot back, “a squatting ovation?”

A strong part of McCarver’s style is



The Oklahoma Kid: A drawling Murcer (center) joins White and Rizzuto.

his way with a first guess. When José Oquendo, the Mets' young shortstop, moved to the plate, McCarver pointed out that this was the rookie's second time around the league and his batting average was dropping because "pitchers are using that breaking ball a little more." Sure enough, Oquendo struck out, his bat on his shoulder as a curveball dipped by.

It isn't fair to compare McCarver, who began broadcasting Philly games in 1980, with Murcer. McCarver, 41, spent seventeen major-league seasons behind the plate. "A left-fielder," he says, "has tunnel vision as far as the game is concerned. But as a catcher you can see so much. You can't help but learn about the game—unless you're an idiot. And when you make that transition into the booth, the experience fits right into place. Whatever I'm saying now, I was saying in the clubhouse fifteen years ago."

One significant change in the game is the people who describe the action. When Rizzuto began, in 1959, he was the ex-jock boxed in by a pair of broadcasting legends—Mel Allen and Red Barber. "I had to think or swim," Rizzuto says. Now, with Murcer as the latest example, the jocks dominate the baseball microphones in New York.

"We spent years and years learning our trade," Barber tells me. "To say to these players, 'Here's the booth,' it's just beyond my understanding." I ask if he has any advice for Murcer. Over the telephone from his Tallahassee home, his pleasing voice sounds no different from what it did on my family's old Philco. "Tell him," Red Barber says, "to be himself, and count his blessings."

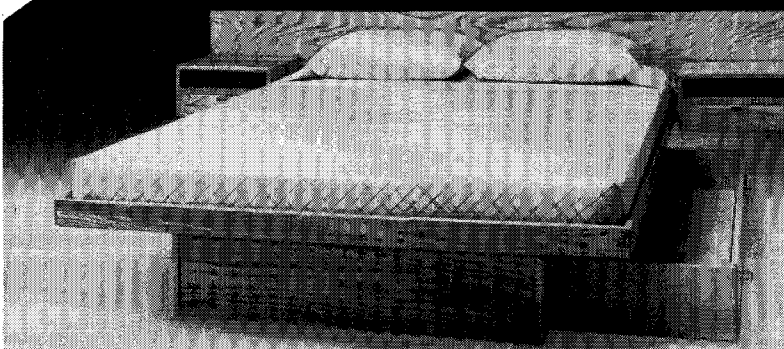
WELL, I COULDN'T HAVE BEEN MORE wrong about Roberto Duran, who won the junior-middleweight title last month by knocking out Davey Moore. I wrote in this space that Duran didn't have a chance, couldn't possibly win. Now it's almost certain that Duran's next match will be an attempt to win the middleweight championship from Marvin Hagler the first week in November.

Duran's manager, Luis Spada, assured me before the Moore bout that if Duran weighed in at 152 pounds he was a sure winner. That's exactly what happened. At 152, Spada insisted, Duran was unbeatable. Of course, to fight Hagler, Duran will come in closer to 160. He'll have no chance at that weight, I tell Spada.

The manager makes it simple for me. "If they say to me, 'Luis Spada, run a marathon,' I say, 'You're crazy.' But if they say, 'Run the marathon—there's \$10,000,' I say, 'Show me the starting line.'" So this time the money will be all that Duran is after. He can't possibly win. There, I said it again.

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“...What humor there is in *Ah, Wilderness!* is eked out of old jokes. *That's It, Folks!* is supremely irreverent farce. . .”

HOW GLADLY WOULD I JOIN, IF I BUT could, the consensus that *Ah, Wilderness!* is Eugene O'Neill's “only mature comedy.” Mature it may well be, but comedy it is only grindingly, desperately, barely. For O'Neill to have written a comedy must have been rather what it would be for Beckett to write the book of a Broadway musical, for Francis Bacon to paint a seductive female nude, for Elliott Carter to compose an operetta. Well, yes, he did it, but how the wheels are straining to go off the rails (and almost doing so), how the train whistle begins to sound like a dirge, how the passengers on this joyride get shaken up! It is a comedy eked out of old jokes and dogged playfulness—willed into being rather than allowed to spring into it.

It is not that O'Neill had no sense of humor, but that, owing to his temper, it had to be subordinate to what, with Unamuno, he might have called the tragic sense of life. Humor in a typical O'Neill play is like the horizontal stripes in a lean person's attire: They mitigate the skinniness, but cannot overcome it. It is a wry humor, the taunting suggestion of sun on an overcast day. In *Ah, Wilderness!*, the clouds have been prized apart to reveal, sad to behold, a gray sun. Significantly, the scene between the two young lovers, Richard and Muriel, which ought to skitter with dragonfly delight, prosed on with a Percheron plod. The nearest things to comedy stem from the alcoholism that causes a man to lose a loved woman, from a father's embarrassed inability to communicate the facts of sex to his son, from a youth's trying to pass himself off as older to gain the favors of a prostitute, whom, to her disgust, he can't handle when she proves more than willing.

Not that these and similar situations could not have been turned into the very marrow of comedy by another writer; in O'Neill, they become ill-fitting, hand-me-down laughs beneath which a nakedness aches to show its bruises. This play, which is the flip, if not flippant, side of *Long Day's Journey Into Night*, is an imaginary autobiography about, as Louis Sheaffer reminds us, “the sort of adolescence [O'Neill] would like to have had. ‘The truth is,’ he added, ‘that I had no youth.’” What could have saved *Ah, Wilderness!* is the poignancy with which,



Family plan: Philip Bosco, left, with the rest of the Miller clan, in *Ah, Wilderness!*

say, Jules Renard could have endowed it; but O'Neill could be poignant only in a tragic context. In comedy, he was grim.

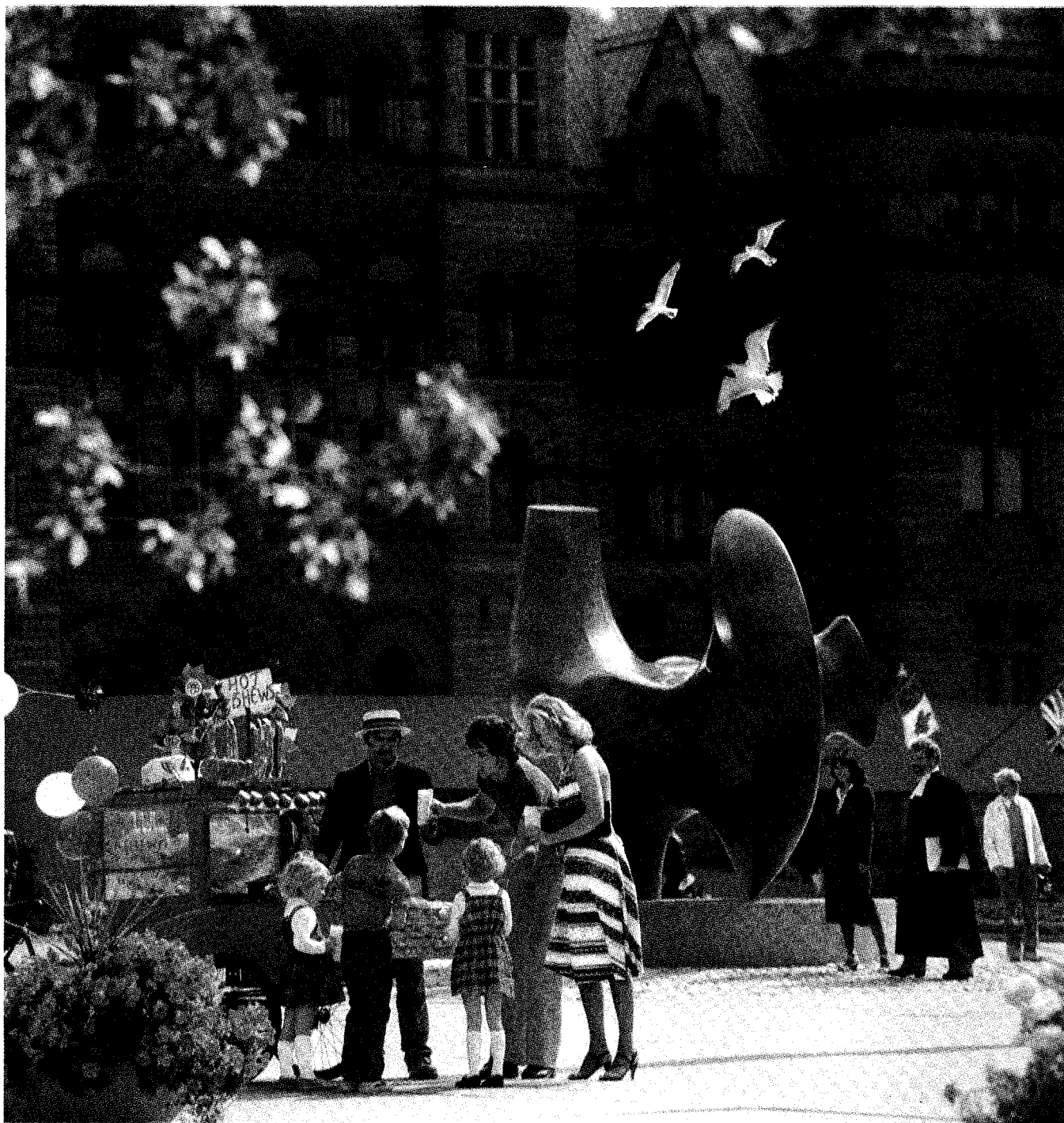
Still, a fine production of *Ah, Wilderness!* could do a lot to minimize its dismal *Brighton Beach Memoirs* or *Fanny and Alexander* aspects. Factitious autobiography—especially when it is someone else's figments posturing as one's own, as in the case of Neil Simon's unappetizing current imitation of *Ah, Wilderness!*—needs all the secondary authentication it can get. The Roundabout's mounting is, I'm afraid, no better than what you tend to get on the straw-hat circuit, even if it makes a feeble pretense of wearing fedoras and toques. There are a couple of exceptions. Philip Bosco accords father Nat Miller his second-best performing, which still has a heap of tired goodness about it; Scott Burkholder, as Richard, does well by the surface aspects of a role whose depths elude him; and Jean Hackett coaxes some freshness out of the stale part of a whore whom O'Neill had the good sense at least not to make golden-hearted.

The others put dents into the play instead of taking them out. Most regrettable, perhaps, is that as pretty an actress as Liane Langford should stray so far

from period and credibility, and that someone as vulgar and maddening as Dody Goodman, with a voice that could give fingernails a lesson at the blackboard, should have been cast as the endearing Essie, that seemingly flighty but sturdily sensible materfamilias. I must express also a grudging admiration for Robert Curtis-Brown, who manages, in two fleeting and entirely diverse roles, to leave a single, undifferentiated impression of lingering incompetence.

The play has been designed awkwardly (though here the Haft Theater's stage may be the culprit), and was staged in stock fashion by John Stix, the sort of director who can give mediocrity a bad name. I got only one true laugh—when Nat, finding that his son would be only too happy to take a job, condemns him, instead, to Yale: “Then you'll go to Yale, and stay there till you graduate!” And this at a time when Richard could have gotten a wonderful education there, without so much as a whiff of structuralism, semiotics, deconstruction, or the Kabbalah in bloom.

THOUGH NOT SO PROMINENTLY AS THE movies, the theater too can boast the genre doomsday comedy. One thinks,



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for instance, of Shaw's *Simpleton of the Unexpected Isles*; Giraudoux's *Sodome et Gomorrhe*; on a very low rung, Vivian Connell's *The Nineteenth Hole of Europe*; and currently, though with the merest minimum of comedy, Beckett's *What Where*. Now, only a few doors down from the last-named, there is also **That's It, Folks!**, whose program still reads *That's All, Folks!*—a title that its owner, Bugs Bunny, refused to yield up to the playwright, Mark O'Donnell.

I suppose that an outright farce about the end of the world is in order today, when a Dr. Strangelove may be lurking in any government, if not indeed heading it. O'Donnell envisions a world doomed not so much by the H-bomb or divine wrath (though somewhat by the latter) as by spiritual entropy. Although Eden, as her name suggests, is a good little person full of harmless eccentricities no bigger than a nightingale's, everyone else here is something as unpleasant as a murderous satanist, a suicidal nymphomaniac, a petty but ruthless opportunist whose chief ambition is to become a magazine cover boy—preferably on *Veneer* ("That's the only magazine that is solid cover—no contents, no discontents!"), a rather senile ghost who doesn't even grasp that he is dead, and the Antichrist, who, on top of everything else, is stupid.

It is a mark of Mark O'Donnell's skill that he manages to crowd an entire world on the last day of its existence into the narrow confines of one small room—with the help, to be sure, of a tacky old radio that broadcasts the weirdest messages, a telephone that conveys the second-weirdest messages, and a telescope aimed at a brick wall outside the window, because, as Eden says, the brick wall might someday go away. And on this day, by God (yes, by God), along with everything else, it does. The proceedings are supremely irreverent. Two announcers' voices on the radio fight it out as to whether the owner of the first is or isn't God. Later, two solid-silver angels in solid-silver hard hats and with solid-silver brooms materialize to sweep away the mundane contents of the room.

Earlier we heard dialogue such as: "Are you expecting any calls?"—"Not on the telephone." And, on the telephone, "Get me the Emergency Squad! ... No, there's no hurry." Or, from Eden, who experiments with reaching extraterrestrials, as she gazes at some oddly suspended pasta, "Now we know they don't communicate through macaroni. But I'm going to leave the macaroni as it is, in case they were away last week and *do* communicate through macaroni." O'Donnell communicates through channels even odder than macaroni, but

the message is clear: a healthy disgust with mankind.

Under Douglas Hughes's condignly frenetic direction, everyone but Peter G. Morse does very nicely. Alice Playten is an adorable Eden, as demurely demented and unfazably righteous as only a future angel can be. David Pierce, as a bumbling satanist speaking in doggerel, succeeds in making evil not just banal but positively bananas. Cynthia Darlow, as a venereally tormented secretary at *Veneer*, oozes spurned sexuality and can screw up her face in two directions simultaneously. As the ghostly dotard, Jerome Collamore can actually persuade you that you are not looking at him, but through him at the furniture. And as that scrounging whoreson Zed, James McDonnell totally convinces you that the last shall remain the last and are spoiling for the sulphurous pit.

Loren Sherman's scenery is not only apt but also devilishly versatile, turning—as it were, on a dime—from a bit of Earth into a black hole in the universe. Ann Emonts's costumes are comic-stripped down to the ludicrous essence, and Rachel Budin's lighting lets the world end with a multicolored visual bang. At 70 minutes, *That's It, Folks!* is almost too bloated for the revue sketch it is, but who'd deny a balloon a little hypertrophy before it explodes? ■

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The Insatiable Critic/Gael Greene

A THEATER OF TASTE

"...This brave departure from New York's Chinese-restaurant cliché may startle pepper-blistered palates..."

KNOWING MOUTHS INSIST THE BEST CHINESE cooking in the world comes out of the kitchens of great homes in Hong Kong and Taipei. What a tease for our town's cuisinarian Sinophile, on egg roll in childhood hooked, by chow mein pacified, by bean curd persuaded, now fiercely loyal to the Sichuan pepper cult. Of course, it was only a question of time. Happily, our town is an irresistible magnetic field—lure to culinary missionaries dedicated to saving the heathen. Auntie Yuan is here.

Recruited by the dapper mogul of up-town Chinese feeding, David Keh, and installed at the woks of what is surely the most beautiful Chinese restaurant our town has ever seen, there is in fact not one Auntie but four, a quartet of Graces from Taipei: Mrs. Fan, owner of two celebrated home-style restaurants; her daughter, Chieh Fan; Mrs. Yuan, a fine cook renowned for her banquet dazzle; and Mrs. Hsu, protégée of two famous chefs. What emerges from their cleavers is an astonishment of elegance, often original and occasionally sublime.

Every sense is being wooed. You feel that as soon as you step into the shiny black lacquered sophistication of Auntie Yuan, with its mat-black banquettes (that don't let you slip or stick), handsome black chairs, pin spots making pools of light on one giant clutch of orchids, and, on every table, organic calligraphy—a single blossom, sweet freesia or a lazy curve of bachelor's button. A king's ransom dresses the setting: Wedgwood, gold-edged peonies on black saucers, mock-ivory flatware, chopsticks in a roll of crisp linen napkin.

It all speaks of fanatic attention to detail, calculated to dramatize innovation—the "tasting dinner," at \$28, tiny portions of many dishes (evolving monthly), which two might share with the addition of two or three items from the à la carte list, a mélange of home-style and banquet notions. There is a lobster dinner, too (\$21), and a Peking-duck dinner (for two or more, \$20 per person). Serious wines from Bordeaux, Idaho, Germany, California's Edna Valley, even a Château d'Yquem—by the taste or the glass from the Cruvinet bar—can push the price tag for two to \$50 or \$60 or more. But in this theater of taste, that scarcely seems excessive.

For everyone there is a complimentary bowl of carrot and daikon sticks in a fiery sesame-scented oil, and Mrs. Fan's celestial "coleslaw"—cabbage shreds with strings of scallion and a hint of sesame and dried shrimp. Tonight's tasting dinner begins a bit off-key. A crisply aristocratic scallion pancake seems pallid to those of us keen on Chinatown's greasy rendition. So we're brazenly sloshing it in the garlicky sauce of cold orange beef, an oddment that tastes like shredded tennis shoes. "This is a tai chi dish," my companion observes. "Chewing it is a martial art." Happily, big fat crayfish are arriving in an aura of black bean, hot pepper, and fierce garlic. And the next dish is a stunner, one of those gastronomic

epiphanies that punctuate the everyday bliss of a gourmand's life—simply steamed eggs, perfumed with the smoke of Smithfield ham and scallion, in both texture and taste utterly lyrical. Perfectly cooked mussels in a peppery coriander-spiked broth are another sensory thrill. Chopped beef and slithery cellophane noodles rolled into the house's elegantly thin pancakes is that old home dish "ants climbing trees," here as if dressed by Dior. Chewy Black Forest mushrooms are steamed into voluptuous submission and served with crisp hearts of baby bok choy. And even as humble a dish as white- and dark-meat chicken on the bone with bean curd twisted into knots is a triumph.

At times the kitchen pace slows: The four Graces strike out. Occasionally the garlic seems unduly sharp. Tough, tasteless beef does nothing for shiny-noodle soup (\$3). Sliced pork (\$8) stirs no emotion. Delectably tender ribbons of Peking pork in pancake (\$13) have only one taste—sweet. Steamed baby eggplants (\$8) are bland and rather steamed-out. And at lunch the Peking duck (\$28) is a flop: the skin not the crisp lacquered crunch of Shun Lee Palace's or David K's at their best and somehow too sauced, too airy, perhaps too aerated. In



Subtle stuff: Partners Keh and Schoenfeld with their staff; a sampling of the fare.

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the stir-fry that follows, the meat is dry, uninspired. The fried rice (\$6) seems almost preppily proper, with peas and bits of Smithfield ham, but the spinach is wonderful, on its own (\$6) or nesting moist chicken (\$12) on the à la carte menu. Indeed, the misses are few, and sensibilities not anesthetized by Sichuan pepper will admire aristocratic spring rolls (\$2), delicate wontons in gentle chicken broth (\$3), subtle vegetable dumplings (\$4), nutty cold noodles (\$5), strange, almost perfumed potatoes (\$5), flavorful mashed eggplant (\$7), a pan-fried flounder (\$14) so fresh and perfectly cooked it tastes barely "gelled," and mysterious "Buddha's shreds" (\$6), with slivers of black mushroom, giant-headed bean sprouts, tree ears, and tangy lotus stems.

After such sensory output, a sorbet seems perfect. And Auntie Yuan's—delivered daily from Pierrot, in Brooklyn—are mostly splendid: mango, grapefruit, exquisite passion fruit, and Granny Smith, less smooth than the others, but crisp and wonderfully tart.

This brave departure from New York's Chinese-restaurant cliché may startle the unadventurous. Addicted fire-eaters whose palates are permanently blistered by fiery Hunanese cooking may not appreciate the subtlety of certain Cantonese dishes. And purists may be puzzled by Caucasian waiters, though the captains are Chinese, and infinitely capable of wishing one "*Bon appétit*," as ours did. I choose to find that amusing. The familiar face running the house here is David Keh's partner, Ed Schoenfeld, who teathed on chow mein in Brooklyn and was the bearded Caucasian in the powder-blue tuxedo back when Keh opened Uncle Tai. He will have to coach the kitchen into a surer pace, edit the experiments that don't translate well, and end the ban on credit cards. (For now, the house takes checks.) And as Schoenfeld tells it, never has a restaurant been quite so blessed. Early on opening day, a limo pulls up. Scholar Lin Yuan (no relation), "the Lubavitcher rebbe of his people," as Schoenfeld explains, emerges in flowing blue silk robes and proceeds to bless every nook and cranny, every slat of parquet, every swan-topped teapot, followed by an entourage of eight Chinese women in matching Gucci blouses recording his every word. Daily, Lin Yuan is besieged by pleas for blessings on capitalist ventures from Chinese on three continents. "And here he is at Auntie Yuan ... eight hours of blessing," Schoenfeld marvels.

The magic is working already.

Auntie Yuan, 1191A First Avenue, near 64th Street (744-4040). Open Monday through Saturday 11:45 a.m. to 12:30 a.m. and Sundays till 11 p.m. No credit cards accepted.

SALES & BARGAINS

BY LEONORE FLEISCHER

Larger Sizes

ATTRACTIVE CLOTHING FOR THE LARGER woman (sizes 12-24) is on sale here: heavy-bengaline-cotton pants outfits, were \$180, now \$135; Von Hoxsey silk-bouclé pants outfits, were \$350, now \$175; Kohler cotton dresses, were \$160, now \$112; buttoned-shoulder jacquard dresses, were \$225, now \$135; all-cotton-ticking culottes with matching top, were \$165, now \$107.25; dressy lined silk-jacquard dresses, were \$295, now \$191.75; Von Hoxsey raw-silk dresses with bubble hem, were \$265, now \$185.50; Encore striped cotton dresses, were \$160, now \$120; Peter B. Heller sundresses with matching jacket, were \$178, now \$124.60; Cali cap-sleeved blouses, were \$27, now \$21.60; all-cotton sweaters with short or long sleeves, were \$42 and \$48, now \$33.60 and \$38.40; all-cotton flounce skirts, were \$110, now \$77; C'Est Simone tapestry jackets with matching skirt, were \$290, now \$203; and more. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Ashanti Bazaar, Inc.*, 872 Lexington Ave., near 65th St. (535-0740); *Mon.-Wed., Fri., and Sat. 10 a.m.-6 p.m. and Thurs. till 8 p.m.; while stock lasts.*

Large Appliances

FULLY WARRANTED, SCRATCHED-AND-dented appliances are on sale here (along with perfect ones): Fedders air conditioners, ranging from 5,000-B.t.u., 7.5-amp. at \$189 up to 17,500-B.t.u., 220-V. at \$449; Amana air conditioners, 8,500-B.t.u., 7.5-amp., \$399; white refrigerators in two sizes (2 cu. ft., \$79; 5 cu. ft., \$139); color TVs (5-in. Sharp, \$289; 13-in. famous-make, \$199; 13-in. Zenith, \$239; 19-in. RCA with remote control and cable-ready, \$349; 25-in. Sharp console with remote control and cable-ready, \$499; 25-in. Zenith console SZ 2541, \$749); 12-in. Sanyo black-and-white TVs, \$65; Eureka Mighty Mite 2-hp vacuums, \$85; microwave ovens (Tappan 1026, \$179; Litton 1430, \$199); Sanyo SW 9000 washers, \$199; and more. A.E., M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic Discount Appliances, Inc.*, 2599 Broadway, at 98th St. (864-6000), and 2290 Broadway, near 82nd St. (877-5151); call 663-7700 for air-conditioner, TV, and audio service;

DO NOT PHONE. Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.

Mon.-Fri. 9 a.m.-7 p.m. and Sat. till 6 p.m.; through 7/23.

Handmade

WOMEN'S SHOES, SIZES 5-11M, IN THIS little East Side shop are all-leather, handmade, and on sale at reasonable prices. Most of the shoes are flat, low-heeled, or on a very low wedge: fisherman's sandals, were \$62, now \$40; plain sandals on a low wedge, were \$45, now \$25; ankle-tied strappy sandals with medium-high heel, were \$58, now \$35; open-toed pumps, were \$64, now \$40; basic ankle-tied, close-toed sandals on a low wedge, were \$62, now \$40; espadrilles, were \$50, now \$30; and more. M.C., V., checks accepted; all sales final. *Eddris Shoes, Inc.*, 314 East 78th St. (879-2985); *Mon.-Sat. 11 a.m.-6 p.m.; while stock lasts.*

Small Electrics

THIS LOWER EAST SIDE STORE FEATURES small appliances at low prices, including those wired for overseas use (110-220 V., 50-60 cycles): KitchenAid K45SS mixers with dough hook, list \$259.95, here \$177.95; Waring vegetable juicers, here \$46.95; Waring electric food slicers, here \$39.95; Wear-Ever Bounty seven-piece cookware sets, here \$24.95; Salton ice-cream-makers, here \$19.95; Salton electric espresso-and-cappuccino-makers, here \$54.95; Salton convection toasters, here \$29.95; Toshiba mill-and-drip coffee-makers, list \$159.95, here \$109.95; Smith-Corona Enterprise electric typewriters, list \$279, here \$189.95; Smith-Corona 2500-series electric typewriters, list \$375, here \$264.95; Braun Travelair 1400 dual-voltage hair dryers, here \$19.95; dual-voltage wrinkle removers, list \$28.95, here \$17.95; voltage converters, list \$13.95, here \$8.95. M.C., V., checks accepted; exchanges possible. *Dembitzer Bros.*, 5 Essex St. (254-1310); *Mon.-Thurs. 10 a.m.-6 p.m., Fri. till 2 p.m., and Sun. till 5 p.m.; while stock lasts.*

Fashions

ALL FIVE OF THE CHARIVARI SHOPS ARE holding summer sales on top-designer fashions for women sizes 4-14 and for men sizes 36-42, waist sizes 28-36. For women at the women's store: Kenzo separates (blouses and tops, were \$80-\$165, now \$49-\$99; pants, were \$70-\$225, now \$39-\$139; jackets, were \$90-\$275, now \$59-\$169); Max Mara dresses, were \$195-\$255, now \$149-\$189; Michel Klein cotton separates, were \$58-\$135,

now \$39-\$99; Tahari skirt suits, were \$196, now \$139. For women at 72nd St.: Matsuda cropped pants, were \$75, now \$49, and shirts, were \$160, now \$99; Issey Miyake separates (pants, were \$145-\$160, now \$99; skirts, were \$145-\$185, now \$99-\$109; tops, were \$115-\$215, now \$69-\$129; jumpsuits, were \$375, now \$199); Thierry Mugler dresses, were \$245-\$475, now \$189-\$299; Byblos separates (pants, were \$115-\$145, now \$79-\$99; tops, were \$105-\$120, now \$79-\$89; two-piece outfits, were \$285, now \$199). For women at the Workshop: Yohji Yamamoto separates (skirts, were \$140-\$260, now \$79-\$149; shirts, were \$115-\$175, now \$69-\$115; dresses, were \$170-\$365, now \$99-\$189); Issey Miyake Plantation shirts and dresses, were \$110-\$320, now \$59-\$179; Issey Miyake Sport skirts, shirts, and dresses, were \$115-\$200, now \$69-\$109. For women at Charivari Sport: British Khaki tunics, were \$52-\$64, now \$39-\$49, and shorts, were \$54, now \$39; Norma Kamali skirts, dresses, and jumpsuits, were \$42-\$96, now \$29-\$69; Merona shirts, were \$28-\$39, now \$19, and pants, were \$37-\$50, now \$19-\$29; and more. For men at the men's store and 72nd St.: Giorgio Armani suits, were \$395-\$585, now \$279-\$399, sport coats, were \$375-\$455, now \$269-\$319, and outerwear jackets, were \$130-\$150, now \$89-\$99; Issey Miyake separates, were \$110-\$220, now \$79-\$169; Cerruti 1881 cotton suits, were \$345, now \$199, and sport coats, were \$395-\$435, now \$279-\$299; Claude Montana leather jackets, were \$1,275, now \$799; Gianni Versace sweaters and pants, were \$165-\$350, now \$99-\$199; Basile suits, were \$600-\$660, now \$359-\$399; Gianfranco Ferre shirts, were \$175-\$340, now \$99-\$149; Missoni sweaters, were \$385-\$865, now \$159-\$499. For men at the Workshop: Yohji Yamamoto jackets, shirts, and pants, were \$90-\$385, now \$59-\$229; Takeo Kikuchi linen sport coats, outerwear jackets, and pants, were \$145-\$325, now \$99-\$199. For men at Charivari Sport: Saratoga sweaters and sweatshirts, were \$40-\$45, now \$29; Calvin Klein outerwear jackets and cotton sweaters, were \$67.50-\$160, now \$39-\$99. A.E., M.C., V., checks accepted; all sales final. *Charivari, Ltd., for Women*, 2307 Broadway, near 83rd St. (873-1424); *Charivari for Men*, 2339 Broadway, at 85th St. (873-7242); *Charivari Sport*, 2345 Broadway, at 85th St. (799-8650); *Charivari 72*, 58 West 72nd St. (787-7272); *Charivari Workshop*, 441 Columbus Ave., at 81st St. (496-8700); call stores for hours; through 7/23.



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A Complete Entertainment Guide for the Week Beginning July 13.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru July 12: "Prix de Beauté," "A Conversation With Louise Brooks." Beg. July 13: "Quest for Power: Sketches of the American New Right"; "Target Nicaragua: Inside a Covert War." #2—July 11: "Pygmalion"; "The Importance of Being Ernest." July 12: "Red Desert"; "Gate of Hell." July 13: "Umberto D."; "Miracle in Milan." July 14-16: "The Seventh Seal"; "Smiles of a Summer Night." July 17: "Spirit of the Beehive"; "Lord of the Flies."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru July 14: "Psycho II." Beg. July 15: "Flying Masters of Kung Fu"; "Don't Go in the Woods."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2860. July 11: "Z"; "Battle of Algiers." July 12: "Sisters"; "One Sings, the Other Doesn't." July 13: "The Honeymoon Killers"; "Night of the Living Dead." July 14: "Scenes From a Marriage." July 15-16: "Putney Swope"; "Monty Python and the Holy Grail." July 17: "We All Loved Each Other So Much"; "The Tall Blond Man With One Black Shoe." **AGEE ROOM**—"Breathless (1960)."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—Thru July 14: "Baby, It's You." Beg. July 15: "La Truite." #2—Woody Allen Film Festival.
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. July 11: "Emmanuelle"; "Emmanuelle: The Joys of a Woman." July 12: "Wrong is Right"; "Five Days One Summer." July 13: "Time Bandits"; "Life of Brian." July 14: "Sophie's Choice"; "Kramer vs. Kramer." July 15-16: "Fast Times at Ridgemont High"; "Rock 'n' Roll High School." July 17: "Das Boot."
9. **ART**—8th St. E. of University Pl. 473-7014. Thru July 14: "East of Eden"; "Rebel Without a Cause." Beg. July 15: "Gandhi."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. July 11: "Le Corbeau (The Raven)"; "Wages of Fear." July 12: "The Front Page"; "I Cover the Waterfront." July 13: "She Done Him Wrong"; "I'm No Angel." July 14: "All Fall Down"; "Splendor in the Grass." July 15: "Showboat (1936)"; "Roberta." July 16: "The Third Man"; "The Trial." July 17: "The Boy Friend"; "On Your Toes."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru July 14: "Psycho II"; "Bad Boys."

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. July 11-12: "Dr. Strangelove"; "Clockwork Orange." July 13-14: "The Discreet Charm of the Bourgeoisie"; "Viridiana." July 15-16: "An American Werewolf in London"; "Animal House." July 17: "Blow-Up"; "Zabriskie Point."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"WarGames." #2—"Say Amen, Somebody."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—"Angelo, My Love." #2—"Hammett." #3—"Diva." #4—Thru July 14: "Hammett." Beg. July 15 (tent): "The Night of the Shooting Stars."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru July 14: "Screwballs."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "Octopussy."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-0255. "Superman III."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Twilight Zone—The Movie."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"WarGames." #2—"Trading Places." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"Screwballs." #2—"Octopussy."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Return of the Jedi."
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—"Superman III." #2—"Porky's II: The Next Day." #3—"Chained Heat." #4—"Breathless (1983)." #5—"Tootsie." #6—"The Survivors."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Deadly Force." #2—582-5070. "Trading Places."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "Flashdance."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. Thru July 14: "Don't Go in the Woods."
37. **RKO WARNER TWIN**—B'way nr. 47th St. 973-8366. #1—"WarGames." #2—"Twilight Zone—The Movie."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. **EMBASSY 2**—"Flashdance." **EMBASSY 3**—"Blue Thunder." **EMBASSY 4**—"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—July 11: "The Tea House of the August Moon"; "Sayonara." July 12-13: "The Harder They Come"; "Reggae Sunsplash." July 14-16: "O Lucky Man!"; "If..." July 17: "The Good, the Bad and the Ugly"; "A Fistful of Dollars"; "For a Few Dollars More." #2—July 11-12: "First Blood"; "The Dogs of War."

- July 13: "Slap Shot"; "The Longest Yard." July 15-16: "The Wild Bunch"; "The Dirty Dozen." July 17: "El Cid."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—Thru July 14: "Psycho II." Beg. July 15: "Snow White and the Seven Dwarfs." #2—Thru July 14: "Boogens"; "Madman." Beg. July 15: "The Entity"; "I, the Jury."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "48 Hrs."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru July 12: "The Ruling Class." Beg. July 13: "Gandhi."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. Thru July 12: "Gandhi." Closed July 13-14. Opening July 15: "Staying Alive."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "Octopussy."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "Psycho II."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "Twilight Zone—The Movie."
50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "Flashdance."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Say Amen, Somebody."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Porky's II: The Next Day."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "L'Etoile du Nord."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "La Traviata."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. Thru July 12: Woody Allen Film Festival. Beg. July 13: "Gandhi."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"Superman III." #2—"Superman III."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru July 12: "S.O.B." Beg. July 13: "Flashdance." **CORONET**—Thru July 12: "Flashdance." Opening July 13: "The Grey Fox."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Fanny & Alexander."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Fanny & Alexander." **CINEMA II**—753-0774. "The Draughtsman's Contract."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—"Octopussy." #2—832-2720. Thru July 14: "Diva." Beg. July 15: "Snow White and the Seven Dwarfs."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. Thru July 14: "Hammett." Opening July 15: "Zelig."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Deadly Force." #2—"WarGames."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "The Return of Martin Guerre."

MOVIES

74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "Trading Places"
76. 72ND STREET EAST—Nr. First Ave. 288-9304. Tent.: "Betrayal"
78. UA EAST—First Ave. at 85th St. 249-5100. "WarGames"
80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Return of the Jedi." #2—"Trading Places."
82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Deadly Force."
83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Octopussy." #2—"Superman III."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Raiders of the Lost Ark." Closed July 12.
86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Angelo, My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."
88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"They Don't Wear Black Tie." #2—Thru July 14: "Drugstore Romance."
89. REGENCY—B'way nr. 67th St. 724-3700. July 11: "One Flew Over the Cuckoo's Nest"; "Rocky III." July 12-13: "Annie Hall"; "The Goodbye Girl." July 14: "The Deer Hunter." July 15-16: "Kramer vs. Kramer"; "Ordinary People." July 17: "Chariots of Fire."
90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Woody Allen Film Festival. #2—Thru July 12: "Playtime." Beg. July 13: "The First Time."
92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Superman III." #2—"Screwballs." #3—"Yellowbeard." #4—"WarGames."
93. NEW YORKER—B'way nr. 83th St. 580-7900. #1—"Twilight Zone—The Movie." #2—"Octopussy."
95. THALIA—95th St. W. of B'way. 222-3370. July 11: Sci-fi cartoons. July 12: "Othello"; "The Prince and the Showgirl." July 13: "Ninja, a Band of Assassins"; "Return of the Band of Assassins." July 14: "McCabe & Mrs. Miller"; "A Perfect Couple." July 15-16: "Day for Night"; "The Story of Adele H." July 17: "Raging Bull"; "The Hustler."
96. METRO CINEMA—B'way nr. 99th St. 222-1200. July 11: "Le Beau Mariage"; "The Marquise of O." July 12: "Sawdust and Tinsel"; "The Invitation." July 13: "Jonah Who Will Be 25 in the Year 2000"; "Messorior." July 14: "Dinner at Eight"; "Holiday." July 15: "The Exorcist"; "Resurrection." July 16: "Mephisto"; "Despair." July 17: "Oliver!"; "Great Expectations."
97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"The Road Warrior"; "Blade Runner." #2—"Querelle"; "The Stationmaster's Wife." #3—Thru July 14: "Psycho II"; "Cat People (1982)." Beg. July 15: "Snow White and the Seven Dwarfs." #4—Thru July 14: "Blue Thunder"; "Taxi Driver." Beg. July 15: "Gandhi."
98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—"Twilight Zone—The Movie." #2—"Superman III."
99. ALPINE—Dyckman St. at B'way. 567-3587. Thru July 14: "Psycho II."

Museums, Societies, Etc.

- ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgfield, Ct. 203-438-4519. Adm. \$5, members \$3. Films on the Arts. July 15, 8:30 p.m.: "Larry Rivers" and "Andy Warhol", both narrated by the artists.
- CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. \$2.50; senior citizens \$1. July 13, 8 p.m.: "Creature From the Black Lagoon" (1954) by Jack Arnold
- GUILD HALL—198 Main St., East Hampton, N.Y. 516-324-4050. Adm. \$3; members, senior citizens & students \$2.50. July 13, 7, 9:30 p.m.: "A Streetcar Named Desire" (1951), with Vivien Leigh, Marlon Brando
- METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. \$4, unless otherwise noted. La Belle Epoque Series (free adm.)—July 12, 6 p.m.: "Gervaise" (1957) by Rene

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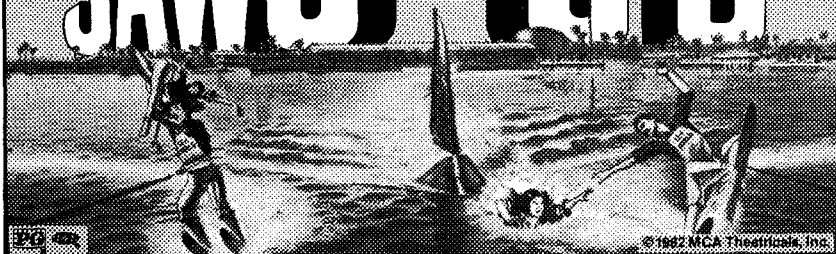
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ALL NEW

ALL NEW

JAWS 3-D



STARTS FRIDAY, JULY 22nd

BRUCE BERESFORD'S

Puberty Blues



FROM THE DIRECTOR OF
"BREAKER MORANT" AND "TENDER MERCIES"

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

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EXCLUSIVE ENGAGEMENT STARTS FRIDAY JULY 15th

ANTHONY PERKINS in

PSYCHO II

"A WINNER"

N.Y. DAILY NEWS

"A CHILLER"

SAN DIEGO TRIBUNE

"A THRILLER...
EVEN MORE INTENSE THAN THE ORIGINAL."

KABC-TV

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NOW PLAYING



IT'S 22 YEARS LATER,
AND NORMAN BATES
IS COMING HOME.

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

MOVIES

Clement, in French, Eng. subtitles. July 16, 2 p.m.: "Nana" (1926) by Jean Renoir. Egyptian Series—July 12, 8 p.m.: "Cleopatra" (1934) by Cecil B. DeMille. Alec Guinness Series—July 13, 8 p.m.: "The Man in the White Suit" (1951) by Alexander. MacKendrick. July 15, 8 p.m.: "The Captain's Paradise" (1953) by Anthony Kimmins. Tennessee Williams Series—July 11, 8 p.m.: "Cat on a Hot Tin Roof" (1958) by Richard Brooks, with Elizabeth Taylor, Paul Newman. July 14, 8 p.m.: "Suddenly Last Summer" (1959) by Joseph R. Mankiewicz, with Katherine Hepburn.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690. Sug. contrib. \$3, members \$2. Daily, 12 noon, 1:30, 3 p.m.: "The Beatles—The Early Days."

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm.: Performance Video Series—(running continuously) Mon.: "Unbashed Heroics" (1982) by Randy and Berenice. Tue.: "Phil Glass: Act III, and a Gentleman's Honor" (1983) by John Sanborn. Thurs.: "Swan Lake, Minnesota" (1983) by Kenneth Robins. Fri.: "Spine/Time" (1982) by John Sturgeon. Sat.: "Secret of the Waterfall" (1983) by Charles Atlas, Douglas Dunn. Sun.: "Bad Smells" (1982) by Twyla Tharp. Films from the Archive—July 16-17, 12 noon: "Bottoms Up!" (1934) by David Butler. Rediscovering French Film, Part II (all in French, no subtitles)—July 11, 2:30 p.m.: "Hôtel du Nord" (1938) by Marcel Carné; 6 p.m.: "L'Entraineuse" (1938) by Albert Valentin. July 2, 2:30 p.m.: "Tempête sur Paris" (1939) by Dominique Bernard-Deschamps; 6 p.m.: "Menaces" (1939) by Edmond T. Gréville. July 14, 2:30 p.m.: "Les Otages" (1939) by Raymond Bernard; 6 p.m.: "Ultimatum" (1938) by Robert Wiene. July 15, 2:30 p.m.: "Sans Lendemain" (1939) by Max Ophüls; 6 p.m.: "Retour à l'Aube" (1938) by Henri Decoin. July 16, 2:30 p.m.: "Menaces"; 5 p.m.: "Le Patriote" (1938) by Maurice Tourneur. July 17, 2:30 p.m.: "Forfaiture" (1938) by Marcel L'Herbier; 5 p.m.: "Monsieur Coccinelle" (1938) by Bernard-Deschamps.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. July 11, 8 p.m.: "The Shining" (1980) by Stanley Kubrick, with Jack Nicholson. July 12-13, 8, 9:45 p.m.: "Life of Brian" (1979) by Terry Jones. July 14, 8 p.m.: "Resurrection" (1980) by Daniel Petrie. July 15, 8, 10:15 p.m.: "Tragedy of a Ridiculous Man" (1981) by Bernardo Bertolucci, in Italian, Eng. subtitles. July 16, 8, 10 p.m.: "Dial M for Murder" (1954) by Alfred Hitchcock, with Grace Kelly. July 17, 7:30, 9:30 p.m.: "The General" (1926), "The Blacksmith" (1922) by Buster Keaton.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. \$2. July 15, 8 p.m.: "The Four Hundred Blows" (1958) by Francois Truffaut.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4, members, students & senior citizens \$3. Tues.-Sun. 5:20, 7, 8:40, 10:20 p.m. (and 3:40 p.m., Fri.-Sun.): "Neige" (1982) by Juliet Berto, Jean-Henri Roger, about street life in Paris. Pigalle district. Free Public Service Program—Fri.-Sun., 2 p.m.: "Resurgence: The Movement for Equality Vs. the Ku Klux Klan" (1981) by Pamela Yates, Tom Sigel.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. July 16, 2 p.m.: "The General" (1927) by Buster Keaton.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. \$4. July 14-17, 8 p.m., 12 midnight: "Bloody" (1970) by Roger Corman, with Shelley Winters, Robert De Niro; 10 p.m.: "Go, Johnny, Go" (1958) by Paul Landres.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. \$4, seniors and students \$2. Daily at 6, 8, 10 p.m.: "From Mao to Mozart: Isaac Stern in China" (1981) by Murray Lerner.

Bronx

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru July 14: "Boogens"; "Madman." Beg. July 15: "Snow White and the Seven Dwarfs."

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—"Porky's II: The Next Day." #2—"Thru July 14: "Boogens"; "Madman."

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Deadly Force." #2—"WarGames."

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—"Thru July 14: "Octopussy." Beg. July 15: "Snow White and the Seven Dwarfs." #2—"Tent." "Twilight Zone—The Movie."

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Return of the Jedi." #2—"Superman III." #3—"Flashdance." #4—"Twilight Zone—The Movie."

110. **KENT**—E. 167th St. nr. Grand Conc. 992-9330. "Deadly Force."

111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—"Superman III." #2—"Trading Places."

112. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—"WarGames." #2—"Flashdance"; "Some Kind of Hero." #3—"Twilight Zone—The Movie." #4—"Trading Places."

113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. "WarGames."

114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Thru July 14: "Deadly Force." Beg. July 15: "Snow White and the Seven Dwarfs." #2—"Octopussy." #3—"WarGames."

115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—"Screwballs." #2—"Octopussy." #3—"Return of the Jedi." #4—"Deadly Force."

117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Superman III." #2—"Superman III." #3—"Porky's II: The Next Day."

Brooklyn

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Return of the Jedi." #2—"WarGames." #3—"Thru July 14: "Screwballs." Beg. July 15 (tent): "Snow White and the Seven Dwarfs." #4—"Superman III." #5—"Octopussy."

202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"Porky's II: The Next Day." #2—"Flashdance."

203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—"Return of the Jedi." #2—"WarGames."

204. **BENSONHURST-HIGHWAY**—Kings Hwy. at W. 7th St. 339-1060. "Boogens"; "Madman."

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Trading Places." #2—"Deadly Force."

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"Superman III." #2—"Porky's II: The Next Day." #3—"Octopussy." #4—"Thru July 14: "Screwballs." Beg. July 15: "Twilight Zone—The Movie."

208. **BOROUGH PARK-WALKER**—18th Ave. at 64th St. 232-4500. Thru July 14: "Twilight Zone—The Movie." Beg. July 15: "Snow White and the Seven Dwarfs."

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Trading Places." #2—"Deadly Force." #3—"Thru July 14: "Octopussy." Beg. July 15 (tent): "Staying Alive." #4—"Superman III."

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—"Superman III." #2—"Angelo, My Love."

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—"Thru July 14: "Stroker Ace." Beg. July 15: "Snow White and the Seven Dwarfs." #2—"Tent." "Twilight Zone—The Movie." #3—"Return of the Jedi."

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—"Thru July 14: "Twilight Zone—The Movie." Beg. July 15: "Snow White and the Seven Dwarfs." #2—"WarGames."

214. **DOWNTOWN BROOKLYN-DUFFIELD**—Duffield St. at Fulton. 624-3591. "Superman III."

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—"Porky's II: The Next Day." #2—"Deadly Force." #3—"Trading Places." #4—"Octopussy."

219. **FLATBUSH-RKO ALBERMARLE**—Flatbush Ave. at Albermarle Rd. 287-9300. "Superman III."

220. **FLATBUSH-RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—"Trading Places." #2—"Return of the Jedi." #3—"Deadly Force." #4—"Twilight Zone—The Movie."

221. **FLATBUSH-RKO NOSTRAND**—Nostrand Ave. at Kings Hwy. 252-6112. "Flashdance."

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"Trading Places." #2—"Flashdance."

225. **FLATLANDS-RKO KINGS PLAZA**—NORTH-Flatbush Ave. at Ave. U. 253-1110. "Superman III." SOUTH—"Octopussy."

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. Thru July 14: "Porky's II: The Next Day."

232. **MIDWOOD-KENT**—Coney Island Ave. nr. Ave. H. 434-8422. Thru July 14: "Blue Thunder." Beg. July 15: "Baby, It's You."

233. **MIDWOOD-RKO COLLEGE**—Flatbush Ave. at Ave. H. 859-1384. "Porky's II: The Next Day."

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—"WarGames." #2—"Screwballs." #3—"Return of the Jedi." #4—"Twilight Zone—The Movie."

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. "Octopussy."

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. Program unavailable.

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—"Superman III." #2—"Deadly Force." #3—"Thru July 14: "Twilight Zone—The Movie." Beg. July 15: "Snow White and the Seven Dwarfs."

Staten Island

300. **ELTINGVILLE-AMBOY**—356-3800. #1—"Thru July 14: "Porky's II: The Next Day." Beg. July 15: "Snow White and the Seven Dwarfs." #2—"Thru July 14: "Deadly Force."

302. **MARINER'S HARBOR-JERRY LEWIS**—273-9601. Thru July 14: "Deadly Force."

303. **NEW DORP-HYLAN**—351-6601. #1—"Trading Places." #2—"Flashdance."

304. **NEW DORP-LANE**—351-2110. Thru July 14: "Porky's II: The Next Day." Beg. July 15: "Snow White and the Seven Dwarfs."

305. **NEW DORP-RAE**—979-0444. #1—"Twilight Zone—The Movie." #2—"WarGames."

306. **NEW DORP-RKO FOX PLAZA**—987-6800. #1—"Return of the Jedi." #2—"Screwballs."

307. **NEW SPRINGVILLE-ISLAND**—761-6666. #1—"Superman III." #2—"Boogens"; "Madman."

308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. "Octopussy."

Queens

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—"Octopussy." #2—"Superman III." #3—"Porky's II: The Next Day." #4—"Twilight Zone—The Movie."

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—"Superman III." #2—"Flashdance."

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-1110. #1—"Twilight Zone—The Movie." #2—"Octopussy." #3—"Return of the Jedi." #4—"Flashdance."

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-0012. Thru July 14: "Octopussy." Beg. July 15: "Deadly Force."

407. **DOUGLSTON-MOVIEWORLD**—L.I. Expressway & Cross Island Pkwy. 423-7200. #1—"Twilight Zone—The Movie." #2—"WarGames." #3—"Flashdance." #4—"Porky's II: The Next Day." #5—"Deadly Force." #6—"Angelo, My Love."

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Deadly Force." #2—"Trading Places."

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Thru July 14: "Deadly Force." #2—"Thru July 14: "The Survivors."

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—"Return of the Jedi." #2—"Trading Places." #3—"Twilight Zone—The Movie."

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—"WarGames." #2—"Screwballs." #3—"Superman III."

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—"Thru July 14: "Deadly Force." #2—"Porky's II: The Next Day." #3—"Boogens"; "Madman." #4—"Screwballs."

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—"WarGames." #2—"Porky's II: The Next Day."

MOVIES

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. Thru July 14: "Psycho II."
417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.
418. **FOREST HILLS-FOREST HILLS-71st** Ave. nr. Queens Blvd. 261-7866. #1—"Octopussy." #2—"Twilight Zone—The Movie."
419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. "Flashdance."
420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—"Return of the Jedi." #2—"Superman III." #3—"Porky's II: The Next Day." #4—"Screwballs."
422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Exp. at 183rd St. 357-9100. #1—"Return of the Jedi." #2—"Deadly Force." #3—"Twilight Zone—The Movie." #4—"Angelo, My Love."
423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—"Octopussy." #2—"Trading Places."
424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. "Porky's II: The Next Day."
426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—"Trading Places." #2—"WarGames." #3—"Deadly Force."
427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. "Stroker Ace."
428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—"Octopussy." #2—"Return of the Jedi." #3—"Thru July 14: 'Don't Go in the Woods.' Beg. July 15: 'Snow White and the Seven Dwarfs.'"
436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru July 14: "Blue Thunder." "Fire Fox." Thru July 15: "The Survivors." "Tootsie."
437. **LITTLE NECK-LITTLE NECK**—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru July 14 (tent): "Blue Thunder."
438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. Thru July 14: "Blue Thunder." "The Toy."
439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Deadly Force." #2—"Superman III."
442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru July 14: "The Man With Two Brains." "Blade Runner." Beg. July 15: "Blue Thunder." "The Toy."
447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Flashdance." #2—"WarGames."
448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—"Thru July 14: 'Deadly Force.' #2—"Tent: 'WarGames.'"
450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Octopussy." #2—"Trading Places."
451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru July 14: "Blue Thunder." "Friday the Thirteenth."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**—223-2323. #1—"Screwballs." #2—"Deadly Force."
501. **BALDWIN-RKO**—223-9230. "WarGames."
502. **BELLEROSER-RKO**—775-1351. Thru July 12: "Max Dugan Returns." Beg. July 13: "Breathless (1983)."
503. **BELLMORE-PLAYHOUSE**—785-5400. Program unavailable.
511. **EAST MEADOW-FLICK**—794-8008. #1—"Thru July 14: 'Psycho II.' Beg. July 15: 'Snow White and the Seven Dwarfs.' #2—"Program unavailable."
512. **EAST MEADOW-MEADOWBROOK**—731-2423. #1—"Return of the Jedi." #2—"Twilight Zone—The Movie." #3—"Tent: 'Stroker Ace.' #4—"Thru July 14: 'Screwballs.' Beg. July 15 (tent): 'The Entity'; 'I, the Jury.'"
513. **EAST ROCKAWAY-CRITERION**—599-0242. #1—"Thru July 14: 'Baby, It's You.' Beg. July 15: 'Octopussy.' #2—"Thru July 14: 'Gandhi.' Beg. July 15: 'The Man With Two Brains.'"

516. **FARMINGDALE-RKO**—249-0122. Thru July 14: "The Man with Two Brains"
517. **FLORAL PARK-RKO FLORAL**—352-2280. "Return of the Jedi"
518. **FRANKLIN SQUARE-FRANKLIN**—775-3257. #1—"Octopussy." #2—"Thru July 14: 'Boogens'; 'Madman.'"
519. **GARDEN CITY-RKO ROOSEVELT FIELD**—741-4007. #1—"Trading Places." #2—"Superman III." #3—"Return of the Jedi."
521. **GARDEN CITY PARK-RKO PARK EAST**—741-8484. "Deadly Force."
523. **GREAT NECK-SQUIRE**—466-2020. #1—"Return of the Jedi." #2—"Superman III." #3—"Thru July 14: 'Screwballs.' Beg. July 15 (tent): 'The Entity'; 'I, the Jury.'"
524. **HEWLETT-RKO**—791-6768. Thru July 12. "Max Dugan Returns." Beg. July 13: "Breathless (1983)."
526. **HICKSVILLE-HICKSVILLE**—931-0749. #1—"Twilight Zone—The Movie." #2—"Thru July 14: 'Screwballs.' Beg. July 15: 'Snow White and the Seven Dwarfs.'"
528. **HICKSVILLE-RKO TWIN NORTH**—433-2400. Program unavailable. SOUTH—"Return of the Jedi."
529. **LAWRENCE-RKO**—371-0203. #1—"Twilight Zone—The Movie." #2—"Screwballs." #3—"Trading Places."
530. **LEVITTOWN-LEVITTOWN**—731-0516. #1—"Thru July 14: 'Psycho II'; 'Bad Boys.' Beg. July 15: 'Stroker Ace.' #2—"Thru July 14: 'The Man With Two Brains'; 'High Road to China.' Beg. July 15: 'The Survivors'; 'Tootsie.'"
531. **LEVITTOWN-LOEWS NASSAU**—731-5400. #1—"WarGames." #2—"Trading Places." #3—"The Survivors"; 'Tootsie.' #4—"Flashdance." #5—"Porky's II: The Next Day." #6—"Deadly Force."
532. **LONG BEACH-LIDO**—432-0056. Thru July 14: "Psycho II"; "The Best Little Whorehouse in Texas." Thru July 15: "Breathless (1983); 'Deathwish II.'"
533. **LYNBROOK-LYNBROOK**—593-1033. #1—"Octopussy." #2—"Thru July 14: 'Deadly Force.' Beg. July 15: 'Snow White and the Seven Dwarfs.' #3—"Tent: 'Stroker Ace.' #4—"The Entity."
534. **LYNBROOK-STUDIO ONE**—599-1444. "Angelo, My Love."
535. **MALVERNE-TWIN**—599-6966. #1—"Thru July 14: 'Blue Thunder.' Beg. July 15: 'The Survivors'; 'Tootsie.' #2—"Thru July 14: 'Psycho II.' Beg. July 15 (tent): 'Stroker Ace.'"
536. **MANHASSET-MANHASSET**—627-7887. #1—"Tent: 'Stroker Ace.' #2—"Octopussy." #3—"Porky's II: The Next Day."
537. **MANHASSET-RKO CINEMA**—627-1300. "Twilight Zone—The Movie"
540. **MASSAPEQUA-PEQUA**—799-6464. "Return of the Jedi."
541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**—795-2244. #1—"Deadly Force." #2—"Trading Places." #3—"Octopussy." #4—"Porky's II: The Next Day." #5—"Thru July 14: 'Flashdance.' Beg. July 15: 'Snow White and the Seven Dwarfs.' #6—"Superman III." #7—"Twilight Zone—The Movie."
542. **MERRICK-CABLES**—546-0734. Thru July 14: "Blue Thunder." Beg. July 15: "Psycho II."
545. **NEW HYDE PARK-HERRICKS**—747-0555. "Flashdance."
546. **NEW HYDE PARK-RKO ALAN**—354-4338. "WarGames."
547. **OCEANSIDE-OCEANSIDE**—536-7565. Program unavailable.
548. **OLD BETHPAGE-CINE CAPRI**—752-1610. "Psycho II."
549. **OYSTER BAY-MOVIES**—922-0333. #1—"Thru July 14: 'Blue Thunder.' #2—"Thru July 14: 'Psycho II.'"
550. **PLAINVIEW-OLD COUNTRY**—931-4242. #1—"Screwballs." #2—"Thru July 14: 'Deadly Force.' Beg. July 15: 'Snow White and the Seven Dwarfs.'"
551. **PLAINVIEW-RKO MORTON VILLAGE**—938-2323. Thru July 12: "Max Dugan Returns." Beg. July 13: "Breathless (1983)."
552. **PLAINVIEW-RKO TWIN**—931-1333. #1—"Porky's II: The Next Day." #2—"WarGames."
554. **PORT WASHINGTON-MOVIES**—944-6200. #1—"Deadly Force." #2—"Thru July 14: 'Screwballs.' Beg. July 15: 'Snow White and the Seven Dwarfs.' #3—"WarGames."
555. **PORT WASHINGTON-SANDS POINT**—883-5074. Thru July 14: "Blue Thunder."

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MOVIES

557. ROCKVILLE CENTRE-RKO FANTASY-764-8000. "Superman III"
558. ROCKVILLE CENTRE-RKO TWIN-678-3121. #1-"Return of the Jedi." #2-"Porky's II: The Next Day."
559. ROSLYN-ROSLYN-621-8488. #2-"Angelo, My Love."
561. SYOSSET-SYOSSET-921-5810. "Superman III."
562. SYOSSET-UA CINEMA 150-364-0700 "Octopussy."
566. VALLEY STREAM-RKO GREEN ACRES-561-2100. "WarGames."
567. VALLEY STREAM-SUNRISE-825-5700. #1-"Superman III." #2-"Trading Places." #3-"Screwballs." #4-"Deadly Force." #5-"Stroker Ace." #6-"Return of the Jedi." #7-"Twilight Zone-The Movie." #8-"Flashdance." #9-"Octopussy." #10-"Porky's II: The Next Day." #11-"Return of the Jedi."
570. WANTAGH-CINEMA WANTAGH-221-7784. #1-"WarGames." #2-Thru July 14: "Yellowbeard."
571. WANTAGH-RKO-781-6969. "Screwballs"
573. WESTBURY-DRIVE-IN-334-3400. #1-Thru July 14: "Trading Places." Beg. July 15: "Snow White and the Seven Dwarfs." #2-"Return of the Jedi." #3-Thru July 14: "Superman III." Beg. July 15: "Twilight Zone-The Movie."
574. WESTBURY-WESTBURY-333-1911. #1-"Psycho II." #2-"Flashdance."

Suffolk County

600. AMITYVILLE-RKO-264-7789. #1-"Superman III." #2-"WarGames."
601. BABYLON-BABYLON-669-3399. "Octopussy."
602. BABYLON-RKO-669-0700. #1-"Deadly Force." #2-"Return of the Jedi."
603. BABYLON-SOUTH BAY-587-7676. #1-"Flashdance." #2-"WarGames." #3-"Trading Places."
604. BAY SHORE-CINEMA-665-1722. Tent: "Stroker Ace."
606. BAY SHORE-LOEWS SOUTH SHORE MALL-666-4000. #1-"Superman III." #2-"Screwballs."
608. BAY SHORE-SUNRISE DRIVE-IN-665-1111. #1-"Return of the Jedi." #2-"Trading Places." #48 Hrs."
609. BRENTWOOD-BRENTWOOD-273-3900. Thru July 14: "Blue Thunder." Beg. July 15 (tent): "The Survivors."
610. BRIDGEHAMPTON-HAMPTONS DRIVE-IN-537-0770. Thru July 14: "Octopussy." #2-"Poltergeist." Thru July 15: "WarGames." #3-"My Favorite Year."
612. CENTER MORICHES-CENTER-878-2100. Thru July 14: "Psycho II." Beg. July 15: "Snow White and the Seven Dwarfs."
613. CENTEREACH-CENTEREACH-588-0088. Thru July 14: "Psycho II." Beg. July 15: "Snow White and the Seven Dwarfs."
618. COMMACK-DRIVE-IN-499-2900. Tent: "Porky's II: The Next Day." #2-"Class Reunion."
616. COMMACK-MAYFAIR-543-0707. "Octopussy."
617. COMMACK-RKO-499-4545. #1-"Return of the Jedi." #2-"Screwballs."
618. COPIAGUE-JOHNNY ALL-WEATHER DRIVE-IN-842-4258. "Deadly Force." #2-"Vice Squad."
619. CORAM-CORAM-698-7200. Thru July 14: "Porky's II: The Next Day."
620. CORAM-DRIVE-IN-732-6200 "Return of the Jedi"
621. CORAM-PINE-698-6442. #1-"WarGames." #2-Thru July 14: "Octopussy." Beg. July 15: "Snow White and the Seven Dwarfs."
622. DEER PARK-DEER PARK-667-2440. Thru July 14: "Psycho II."
625. EAST HAMPTON-CINEMAS-324-0448. #1-"Twilight Zone-The Movie." #2-Thru July 14: "Flashdance." Beg. July 15: "Staying Alive." #3-"Return of the Jedi." #4-"Superman III." #5-Thru July 14 (tent): "Betrayal." Beg. July 15: "Snow White and the Seven Dwarfs."
626. EAST NORTHPORT-LARKFIELD-261-0043. "WarGames."
627. EAST SETAUKET-RKO FOX-473-2400 "Return of the Jedi."
628. ELWOOD-ELWOOD-499-7800. #1-"Superman III." #2-"Trading Places."

629. FARMINGVILLE-COLLEGE PLAZA-698-2200. #1-"Twilight Zone-The Movie" #2-"Porky's II: The Next Day."
630. GREENPORT-GREENPORT-477-0500. "WarGames."
631. HAUPPAUGE-HAUPPAUGE-265-1814. "WarGames."
632. HUNTINGTON-RKO SHORE-421-5200 #1-"Return of the Jedi." #2-"Superman III." #3-"WarGames." #4-"Twilight Zone-The Movie."
633. HUNTINGTON-RKO WHITMAN-423-1300. "Screwballs."
634. HUNTINGTON-RKO YORK-421-3911. Thru July 14: "Deadly Force." Beg. July 15: "Snow White and the Seven Dwarfs."
635. ISLIP-ISLIP-581-5200. #1-"WarGames." #2-"Deadly Force." #3-"Twilight Zone-The Movie."
636. KINGS PARK-KINGS PARK-269-4422 Thru July 14: "Porky's II: The Next Day."
637. LAKE GROVE-RKO SMITH HAVEN MALL-724-9550. "Octopussy."
638. LAKE RONKONKOMA-LAKESIDE-981-7100. Thru July 14: "Psycho II"
639. LINDENHURST-LINDENHURST-888-5400. Thru July 14: "Blue Thunder." Beg. July 15 (tent): "The Survivors."
640. MATTITUCK-MATTITUCK-298-4405. #1-"Octopussy." #2-"WarGames." #3-"Deadly Force."
641. MONTAUK-THE MOVIES-668-2393. July 11-12: "Airplane II: The Sequel." July 13-14: "Bad Boys." July 15-17: "Psycho II."
642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR-265-8118. "Twilight Zone-The Movie." OUTDOOR-Thru July 14: "WarGames." #2-"Rocky III." Beg. July 15: "Snow White and the Seven Dwarfs."
643. NORTH BABYLON-NORTH BABYLON-667-2495. #1-Thru July 14: "Twilight Zone-The Movie." Beg. July 15: "Snow White and the Seven Dwarfs." #2-Tent: "Porky's II: The Next Day."
644. NORTHPORT-NORTHPORT-261-8600. Thru July 14: "Blue Thunder." Beg. July 15 (tent): "The Survivors."
645. OAKDALE-OAKDALE-589-8118. Thru July 14: "The Man With Two Brains." Beg. July 15: "Psycho II."
646. OCEAN BEACH-COMMUNITY-583-5184. July 11-12: "Exposed." #2-"Meatballs." July 13-14: "Table for Five." July 15-16: "Betrayal." #3-"Young Doctors in Love." Beg. July 17: "Diva." #4-"Wasn't That a Time."
648. PATCHOGUE-PATCHOGUE-475-0601. #1-"WarGames." #2-"Superman III." #3-Thru July 14: "Deadly Force." Beg. July 15: "Snow White and the Seven Dwarfs."
649. PATCHOGUE-RKO PLAZA-475-5225. #1-"Screwballs." #2-Thru July 14: "Madman." #3-"Boogens."
650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR-363-7200. "Return of the Jedi." OUTDOOR-Thru July 14: "Twilight Zone-The Movie." #2-"Wolfen." Beg. July 15 (tent): "Octopussy."
651. PATCHOGUE-SUNWAVE-475-7766. #1-"Octopussy." #2-"Trading Places."
653. PORT JEFFERSON-MINI EAST-928-6555. #1-"Stroker Ace." #2-"Twilight Zone-The Movie."
654. PORT JEFFERSON STATION-RKO BROOKHAVEN-473-1200. Thru July 12: "Max Dugan Returns." Beg. July 13: "Breathless (1983)."
655. RIVERHEAD-SUFFOLK-727-3133. Thru July 14: "Blue Thunder."
656. ROCKY POINT-DRIVE-IN-744-8900 Tent: "Trading Places." #48 Hrs."
657. SAG HARBOR-SAG HARBOR-725-0010. Thru July 14: "Betrayal." Beg. July 15: "La Nuit de Varennes."
658. SAYVILLE-SAYVILLE-589-0232. #1-Thru July 14: "Porky's II: The Next Day." #2-Thru July 14: "Twilight Zone-The Movie"
659. SHIRLEY-DRIVE-IN-281-5444. Thru July 14: "Superman III." #2-"High Road to China." Beg. July 15 (tent): "Porky's II: The Next Day."
662. SMITHTOWN-SMITHTOWN-265-1551 "Superman III."
663. SOUTHAMPTON-SOUTHAMPTON-283-1300. #1-"WarGames." #2-Thru July 14: "Angelo, My Love." Beg. July 15: "Trading Places." #3-Thru July 14: "Octopussy." Beg. July 15: "Twilight Zone-The Movie"

664. STONY BROOK-LOEWS-751-2300. #1-"Trading Places." #2-"Flashdance." #3-"Deadly Force."
666. WEST ISLIP-TWIN-669-2626. #1-"Blue Thunder." #2-"Psycho II"
667. WESTHAMPTON-HAMPTON ARTS-288-2600. "Trading Places."
668. WESTHAMPTON-WESTHAMPTON-288-1500. Thru July 14: "Porky's II: The Next Day." Beg. July 15 (tent): "Twilight Zone-The Movie."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE-234-7300. #1-"Octopussy." #2-Thru July 14: "Twilight Zone-The Movie." Beg. July 15: "Snow White and the Seven Dwarfs."
701. BEDFORD VILLAGE-CINEMA 22-234-9577. "Trading Places."
702. BRONXVILLE-BRONXVILLE-961-4030 #1-"Porky's II: The Next Day." #2-"Twilight Zone-The Movie." #3-"Deadly Force"
703. CROSS RIVER-CINEMA-763-8811. Thru July 14: "Psycho II."
705. GREENBURGH-CINEMA 100-946-4680 #1-"Stroker Ace." #2-Program unavailable.
707. HARTSDALE-CINEMA-428-2200. #1-"Porky's II: The Next Day." #2-"Twilight Zone-The Movie." #3-"Trading Places." #4-"WarGames"
708. LARCHMONT-PLAYHOUSE-834-3001 "WarGames"
709. MAMARONECK-PLAYHOUSE-698-2200. #1-"Screwballs." #2-"Octopussy." #3-"Twilight Zone-The Movie." #4-"Superman III."
710. MOUNT KISCO-MOUNT KISCO-666-6900. #1-"Superman III." #2-"Angelo, My Love."
711. MOUNT VERNON-PARKWAY-664-3311. Thru July 14: "Blue Thunder." Beg. July 15: "The Survivors." #2-"Tootsie."
712. NEW ROCHELLE-LOEWS-632-1700. #1-"Screwballs." #2-"Deadly Force."
714. NEW ROCHELLE-RKO PROCTORS-632-1100. #1-"Trading Places." #2-"Superman III." #3-"Return of the Jedi." #4-"Flashdance." #5-"Twilight Zone-The Movie."
715. NEW ROCHELLE-TOWN-632-4000. "Octopussy."
716. OSSINING-ARCADIAN-941-5200. #1-Thru July 14: "Twilight Zone-The Movie." #2-Thru July 14: "Porky's II: The Next Day."
717. PEEKSKILL-BEACH-737-6262. #1-"Octopussy." #2-"Twilight Zone-The Movie." #3-Thru July 14: "Porky's II: The Next Day." #4-Thru July 14: "Screwballs." Beg. July 15: "Snow White and the Seven Dwarfs."
719. PEEKSKILL-WESTCHESTER MALL-528-8822. #1-"Return of the Jedi." #2-"Superman III." #3-"Trading Places." #4-Thru July 14: "Deadly Force."
720. PELHAM-PICTURE HOUSE-738-3160 Thru July 14: "Psycho II."
722. RYE-RYE RIDGE-939-8177. #1-"Trading Places." #2-"WarGames."
723. SCARSDALE-FINE ARTS-723-6699. "Angelo, My Love."
724. SCARSDALE-PLAZA-725-0078. Thru July 14: "Blue Thunder." Beg. July 15: "Baby, It's You."
726. WHITE PLAINS-COLONY-948-8828 Thru July 14: "Deadly Force."
727. WHITE PLAINS-GALLERIA-997-8198. #1-"Superman III." #2-Thru July 14: "Deadly Force."
728. WHITE PLAINS-UA CINEMA-946-2820 "Return of the Jedi."
730. YONKERS-CENTRAL PLAZA-793-3232 #1-"Return of the Jedi." #2-"Octopussy."
731. YONKERS-KENT-237-3440. Thru July 14: "Blue Thunder." #2-"Spring Break." Beg. July 15: "Porky's II: The Next Day."
732. YONKERS-MOVIELAND-793-0002. #1-"Superman III." #2-"Trading Places." #3-"Screwballs." #4-"WarGames."
735. YORKTOWN HEIGHTS-TRIANGLE-245-7555. #1-"WarGames." #2-Thru July 14: "Boogens." #3-"Madman."

Rockland County

740. **BLAUVELT-NYACK DRIVE-IN**- 358-1844. Thru July 14: "Porky's II: The Next Day." "Young Doctors in Love." Beg. July 15 (tent.): "Snow White and the Seven Dwarfs."
744. **NANUET-ROUTE 59**- 623-3355. Thru July 14: "Screwballs." Beg. July 15: "Snow White and the Seven Dwarfs."
745. **NANUET-THE MOVIES**- 623-0211. #1-"Octopussy." #2-"Psycho II." #3-"Twilight Zone-The Movie." #4-"Don't Go in the Woods." #5-"WarGames."
746. **NEW CITY-TOWN**- 634-5100. #1-"Trading Places." #2-Thru July 14: "Screwballs."
747. **NEW CITY-UA CINEMA 304**- 634-8200. #1-"Porky's II: The Next Day." #2-"Superman III."
748. **NYACK-CINEMA EAST**- 358-6631. "Baby, It's You."
750. **ORANGEBURG-303 DRIVE-IN**- 359-2021. "Octopussy." "Rocky III."
751. **PEARL RIVER-CENTRAL**- 735-2530. "Trading Places."
752. **PEARL RIVER-PEARL RIVER**- 735-6500. "Porky's II: The Next Day."
754. **SPRING VALLEY-CINEMA 45**- 352-1445. Program unavailable.
755. **STONY POINT-9 W CINEMA**- 942-0303. Program unavailable.
756. **SUFFERN-LAFAYETTE**- 357-6030. "Return of the Jedi."
758. **WEST HAVERSTRAW-PLAZA**- 947-2220. "Twilight Zone-The Movie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS**- 775-0070. #1-"Flashdance." #2-"Stroker Ace."
774. **DANBURY-CINE**- 743-2200. #1-"Superman III." #2-"Trading Places." #3-"WarGames."
775. **DANBURY-CINEMA**- 748-2923. #1-"Return of the Jedi." #2-Thru July 14: "Deadly Force." Beg. July 15: "Staying Alive."
777. **DANBURY-PALACE**- 748-7496. #1-"Octopussy." #2-"Twilight Zone-The Movie." #3-"Porky's II: The Next Day."
778. **DARIEN-PLAYHOUSE**- 655-0100. "WarGames."
779. **FAIRFIELD-COMMUNITY**- 255-6555. #1-"Superman III." #2-"Octopussy."
780. **FAIRFIELD-COUNTY**- 334-1411. "Twilight Zone-The Movie."
781. **GREENWICH-CINEMA**- 869-6030. Program unavailable.
782. **GREENWICH-PLAZA**- 869-4030. #1-"Twilight Zone-The Movie." #2-"WarGames." #3-"Querelle."
783. **NEW CANAAN-PLAYHOUSE**- 966-0600. "Return of the Jedi."
784. **NORWALK-CINEMA**- 838-4504. #1-"Octopussy." #2-Program unavailable.
785. **NORWALK-NORWALK**- 866-3010. "Porky's II: The Next Day."
788. **SOUTH NORWALK-SONO**- 866-9202. July 11-12: "Last Tango in Paris." "Women in Love." July 13-15: "Seven Samurai." July 16-17: "Smithereens."
789. **SPRINGDALE-STATE**- 325-0250. Thru July 14: "Tootsie." Beg. July 15: "Superman III."
790. **STAMFORD-AVON**- 324-9205. #1-"Octopussy." #2-"Deadly Force."
791. **STAMFORD-CINEMA**- 324-3100. #1-"Superman III." #2-"Trading Places." #3-Thru July 14: "Flashdance." Beg. July 15: "Staying Alive."
792. **STAMFORD-RIDGEWAY**- 323-5000. #1-"Return of the Jedi." #2-"Porky's II: The Next Day."

793. **TRUMBULL-TRANS-LUX**- 374-0462. #1-"Superman III." #2-"WarGames." #3-"Octopussy."
795. **WESTPORT-FINE ARTS**- 227-3324. #1-"Return of the Jedi." #2-"Twilight Zone-The Movie." #3-227-9619. "Flashdance." #4-226-6666. "WarGames."
796. **WESTPORT-POST**- 227-0500. "Trading Places."
798. **WILTON-CINEMA**- 762-5678. "Superman III."

New Jersey

(Area Code 201)
Hudson County

803. **JERSEY CITY-HUDSON PLAZA**- 433-1100. #1-"Twilight Zone-The Movie." #2-"Return of the Jedi."
804. **JERSEY CITY-LOEWS**- 653-4600. #1-"Trading Places." #2-"Deadly Force." #3-"Boogens"; "Madman."
805. **JERSEY CITY-STATE**- 653-5200. #1-"Superman III." #2-"Porky's II: The Next Day." #3-Thru July 14: "Screwballs." Beg. July 15: "Snow White and the Seven Dwarfs."
806. **SECAUCUS-LOEWS HARMON COVE**- 866-1000. #1-"Trading Places." #2-"Porky's II: The Next Day." #3-"Screwballs." #4-"Deadly Force."
807. **SECAUCUS-LOEWS MEADOW**- 866-6161. #1-"Octopussy." #2-"Superman III." #3-"The Survivors." #4-"Twilight Zone-The Movie." #5-"WarGames." #6-"Flashdance."
808. **UNION CITY-CINEMA**- 865-5600. #1-Thru July 14: "The Man With Two Brains." #2-Thru July 14: "Don't Go in the Woods."
809. **WEST NEW YORK-MAYFAIR**- 865-2010. Thru July 14: "The Man With Two Brains." Beg. July 15: "Octopussy."

Essex County

810. **BLOOMFIELD-CENTER**- 748-7900. Program unavailable.
811. **BLOOMFIELD-RKO ROYAL**- 748-3555. #1-"Trading Places." #2-"Superman III."
813. **CEDAR GROVE-CINEMA 23**- 239-1462. Thru July 14: "WarGames." Beg. July 15: "Snow White and the Seven Dwarfs."
814. **EAST ORANGE-RKO HOLLYWOOD**- 678-2262. Thru July 14: "Deadly Force." "Vice Squad."
815. **IRVINGTON-CASTLE**- 372-9324. Thru July 14: "Deadly Force." "One Dark Night."
816. **IRVINGTON-SANFORD**- 371-3998. Thru July 14: "Octopussy." "Beastmaster." Beg. July 15: "Octopussy." "Rocky III."
817. **LIVINGSTON-COLONY**- 992-0800. Thru July 14: "Twilight Zone-The Movie." Beg. July 15 (tent.): "Snow White and the Seven Dwarfs."
818. **MAPLEWOOD-MAPLEWOOD**- 763-3100. Tent.: "Gandhi."
819. **MILLBURN-RKO**- 376-0800. #1-"Octopussy." #2-"WarGames."
821. **MONTCLAIR-CLARIDGE**- 746-5564. #1-Thru July 14: "Stroker Ace." #2-Thru July 14: "Diva." #3-"Porky's II: The Next Day."
822. **MONTCLAIR-WELLMONT**- 783-9500. #1-"Twilight Zone-The Movie." #2-"Flashdance." #3-"Psycho II."
823. **NEWARK-DRIVE-IN**- 344-2800. BLUE-"Deadly Force." "Vice Squad." RED-"Superman III." "The Road Warrior." GREEN-"Trading Places." "48 Hrs."
825. **NUTLEY-FRANKLIN**- 667-1777. #1-Thru July 14: "WarGames." #2-Thru July 14: "Twilight Zone-The Movie." #3-Thru July 14: "Porky's II: The Next Day."
827. **UPPER MONTCLAIR-BELLEVUE**- 744-1455. "Octopussy."
828. **VERONA-VERONA**- 239-0880. Thru July 14: "Angelo, My Love." Beg. July 15: "WarGames."

829. **WEST CALDWELL-CINEMA WEST**- 575-9085. "Tootsie."
830. **WEST ORANGE-ESSEX GREEN**- 731-7755. #1-"Return of the Jedi." #2-"Superman III." #3-"Trading Places."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**- 464-8888. Thru July 14: "Psycho II."
841. **CRANFORD-RKO**- 276-9120. #1-"Porky's II: The Next Day." #2-Thru July 14: "Local Hero." Beg. July 15: "Snow White and the Seven Dwarfs."
842. **ELIZABETH-ELMORA**- 352-3483. Thru July 14: "Blue Thunder." "The Toy."
846. **LINDEN-TWIN**- 925-9787. #1-Tent.: "WarGames." #2-Tent.: "Deadly Force."
848. **ROSELLE PARK-PARK**- 245-0358. Thru July 14: "Psycho II."
849. **SUMMIT-STRAND**- 273-3900. Thru July 14: "Twilight Zone-The Movie." Beg. July 15: "Snow White and the Seven Dwarfs."
851. **UNION-FIVE POINTS**- 964-3466. "Superman III."
852. **UNION-LOST PICTURE SHOW**- 964-4497. "Angelo, My Love."
854. **UNION-RKO**- 686-4373. #1-"Screwballs." #2-"Trading Places."
857. **WESTFIELD-RIALTO**- 232-1288. #1-Thru July 14: "Boogens"; "Madman." Beg. July 15: "The Entity." "I, the Jury." #2-"WarGames." #3-"Deadly Force."
858. **WESTFIELD-TWIN**- 654-4720. #1-"Twilight Zone-The Movie." #2-Program unavailable.

Bergen County

860. **BERGENFIELD-PALACE**- 385-1600. "WarGames."
861. **CLOSTER-CLOSTER**- 768-8800. "Octopussy."
862. **EDGEWATER-LOEWS SHOWBOAT**- 941-3660. #1-"Twilight Zone-The Movie." #2-"Deadly Force." #3-"WarGames." #4-"Trading Places."
863. **EMERSON-TOWN**- 261-1000. "WarGames."
864. **FAIR LAWN-HYWAY**- 796-1717. "Deadly Force."
867. **FORT LEE-LINWOOD**- 944-6900. #1-"Octopussy." #2-"Superman III."
868. **FORT LEE-SHARON**- 224-0202. "Return of the Jedi."
873. **OAKLAND-TWIN**- 337-4478. #1-"Superman III." #2-"Deadly Force."
874. **PALISADES PARK-PARK LANE**- 944-1086. #1-"Psycho II." #2-"Blue Thunder."
875. **PARAMUS-BERGEN MALL**- 845-4449. Thru July 14: "Angelo, My Love." Beg. July 15: "Snow White and the Seven Dwarfs."
876. **PARAMUS-CINEMA 35**- 845-5070. "Stroker Ace."
878. **PARAMUS-RKO ROUTE 4**- 487-7909. #1-"Return of the Jedi." #2-"Trading Places." #3-"Twilight Zone-The Movie." #4-"Octopussy." #5-"Porky's II: The Next Day." #6-"Screwballs." #7-"Return of the Jedi."
879. **PARAMUS-RKO ROUTE 17**- 843-3830. #1-"Superman III." #2-"WarGames."
880. **RAMSEY-CINEMA**- 825-2090. "Octopussy."
882. **RIDGEFIELD PARK-RIALTO**- 641-2115. Thru July 14: "Psycho II." Beg. July 15: "Octopussy."
883. **RIDGEWOOD-RKO WARNER**- 444-1234. #1-"Screwballs." #2-"Trading Places."
884. **RUTHERFORD-WILLIAMS CENTER**- 933-3700. #1-Thru July 14: "The Man With Two Brains." Beg. July 15: "Snow White and the Seven Dwarfs." #2-"Psycho II."
886. **TENAFLY-BERGEN**- 567-0004. Program unavailable.
888. **WASHINGTON TOWNSHIP-CINEMA**- 666-2221. "Stroker Ace."
889. **WESTWOOD-PASCACK**- 664-3200. "Superman III."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

* New films recommended by *New York's* critic.

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commanding at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. 16, 86, 211, 407, 422, 534, 559, 663, 710, 723, 828, 852, 875

* **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazblers who have mastered the casually sloppy style is a triumph of gentle satire. R. 6, 232, 513, 724, 748

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. 11, 530, 641

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 76, 625, 646, 657

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakob; directed by John Badham. R. 38, 97, 232, 436, 437, 438, 442, 451, 535, 542, 549, 555, 609, 639, 644, 655, 666, 711, 724, 731, 842, 874

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a low-life stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual image, yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. 32, 502, 524, 532, 551, 654

* **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly physical movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 7

* **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 16, 70, 646, 821

DON'T GO IN THE WOODS—(1hr. 18m., '83) Four young campers meet up with a killer. Dir. James Bryan, with Nick McClelland, Mary Gail Artz. R. 3, 36, 428, 745, 808

* **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave

Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. 62

DRUGSTORE ROMANCE—(2hrs. 01m., '83) A young man falls in love with an older woman, and tries to strike up a relationship with her. Dir. Paul Vecchiali, with Helene Surgere, Nicolas Silberg. 88

EXPOSED—(1hr. 39m., '83) Ludicrous but far from boring. A sulky, unformed beauty (Nastassia Kinski) drops out of college, moves to New York, becomes a world-famous model overnight, and falls in love with a virtuoso violinist (Rudolf Nureyev), who, in his spare time, hunts terrorists, and who sends the heroine into the Paris lair of an international thug (Harvey Keitel). This high-fashion/classical music/terrorism thriller hasn't a single moment of plausibility, but writer-director James Toback has some juice, some rich eccentricity in his personality, and his movie is so peculiarly, lusciously absurd that it's almost likable. An incurable college romantic, Toback is bored by the task of laying down the floorboards of a movie; instead he's fascinated by scenes in which extraordinary individuals—celebrities of the spirit—meet and size each other up. Nothing much follows the meetings. It's a cocktail party movie, but at least the guests are amusing. R. 646

* **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Fröling as the widow, Jan Malmjö as the bishop. Cinematography by Sven Nykvist. 61, 62

FIRST TIME, THE—(1hr. 35m., '83) Reviewed in this issue. R. 90

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 35, 38, 50, 60, 109, 112, 202, 221, 223, 303, 402, 403, 407, 419, 447, 531, 541, 545, 567, 574, 603, 625, 664, 714, 773, 791, 795, 807, 822

* **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Biley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you

that he was a genuinely great man and that his ideals are worth reviving. PG. 9, 44, 45, 57, 97, 513, 818

GREY FOX, THE—(1hr. 32m., '83) The tale of Bill Miner, Canada's legendary bandit, who was released in 1901 from 33 years in San Quentin. Dir. Phillip Borsos, with Richard Farnsworth. PG. 60

HAMMETT—(1hr. 38 m., '83) The young German director Wim Wenders, who once made a marvelous Teutonic variation on American crime films (*The American Friend*), is destroyed by his own reverence for American cultural myths in this story of Dashiell Hammett's early life. Based on a novel by Joe Gores, *Hammett* is about the writer in the days when he was still struggling to perfect his art in stories for the pulp magazine *Black Mask*. In Gores's conceit, Hammett, sucked into a case very much like the ones he wrote about, stumbles across the materials that he would later transform into *The Maltese Falcon*. Frederic Forrest gives Hammett the proper silver-haired reserve and courtliness, but everything else is disastrously boring—the stylized patter, which sounds merely tinny, the gummy-looking brownish-orange sets, the nervous, indistinct performances, lost somewhere between homage and parody. With Peter Boyle and Marilu Henner. PG. 16, 71

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Philippe Noiret. PG. 55

***LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86, 657

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Plácido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 56

LA TRUITE—(1hr. 50m., '83) In French, Eng. subtitles. Joseph Losey, the old scourge of "decadence," goes to work on a bunch of corrupt jet-setting corporation officials and their wives (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves trying to dominate a proud, asexual country girl (Isabelle Huppert). Exactly why they want her is a mystery—the movie is devoted to the glory of this basilisk-eyed silent girl. Nothing much happens, but the atmosphere is clogged with portents, and the international settings (including Japan) are appropriately chic. A beautifully designed, thoroughly absurd movie. R. 6

***NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but

never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Giuliani De Negri and Tonino Guerra worked on the screenplay. R. 16, 86

***OCTOPUSSY**—(2hrs. 10m., '83) One of the most inventive, insolent, and satisfyingly preposterous of all the Bond movies. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan, "working" again after some years away from the screen, shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little... Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. 21, 30, 46, 70, 83, 93, 105, 114, 115, 201, 206, 210, 215, 225, 235, 308, 401, 403, 406, 418, 423, 428, 450, 513, 518, 533, 536, 541, 562, 567, 601, 610, 616, 621, 637, 640, 650, 651, 663, 700, 709, 715, 717, 730, 745, 750, 777, 779, 784, 790, 793, 807, 809, 816, 819, 827, 861, 867, 878, 880, 882

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghouliness. With Vera Miles (sister of Janet Leigh in the original) now seeking vengeance against Norman, Meg Tilly as her sympathetic daughter, Dennis Frantz as the greasy manager of the Bates Motel, and Robert Loggia as a shrink. 3, 11, 41, 47, 97, 99, 416, 511, 530, 532, 535, 542, 548, 549, 574, 612, 613, 622, 638, 641, 645, 666, 703, 720, 745, 822, 840, 848, 874, 882, 884

QUERELLE—(2hrs., '83) The last film directed by Rainer Werner Fassbinder before his death, last June, is a turbid, almost suffocating, and unbearably pretentious fiasco. Querelle, the hero of Jean Genet's early novel *Querelle de Brest*, is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. No matter what he does, Querelle only grows in glamour in the eyes of his creator who surrounds him in an aura of deliriously perverse imagery. Alas, Querelle is played in the movie by the American Brad Davis whose short, conventionally muscular body and empty, all-American face bring the high-flying fantasies down with a thud. Fassbinder's insistently stylized treatment features a standard Fassbinder bar, where everyone stands around languorously making "insinuating" remarks, and a lot of ritualized homoerotic sex. And yet the material lacks the charge, terror and ecstasy that makes Genet so voluptuous a reading experience. With Jeanne Moreau as a madame who turned forty and "developed a taste for hard-muscled men," Franco Nero as Querelle's worshipful commander, and the usual Fassbinder stock company playing a variety of thugs, studs, pimps, and victims. 97, 782

***RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that

being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 73

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodistic *Star Wars*, George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. 24, 31, 80, 109, 115, 201, 203, 212, 220, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 573, 602, 608, 617, 620, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 783, 792, 795, 803, 830, 868, 878

***SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. 14, 51

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. 97

STAYING ALIVE—(1hr. 29m., '83) Picking up where *Saturday Night Fever* left off, Tony tries to get a job dancing on Broadway. Dir. Sylvester Stallone, with John Travolta, Cynthia Rhodes. PG. 45, 210, 625, 775, 791

STROKER ACE—(1hr. 36m., '83) Reviewed in this issue. PG. 212, 427, 512, 530, 533, 535, 536, 567, 604, 653, 705, 773, 821, 876, 888

SUPERMAN III—(2hrs. 4m., '83) This time Christopher Reeve goes on a bad Kryptonite trip and exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to redeem a labored, noisy, and tedious movie. Dir. Richard Lester, with Richard Pryor. PG. 22, 32, 58, 83, 92, 98, 109, 111, 117, 201, 206, 210, 211, 214, 219, 225, 237, 307, 401, 402, 412, 420, 439, 519, 523, 541, 557, 561, 567, 573, 600, 606, 625, 628, 632, 648, 659, 662, 709, 710, 714, 719, 727, 732, 747, 774, 779, 789, 791, 793, 798, 805, 807, 811, 823, 830, 851, 867, 873, 879, 889

SURVIVORS, THE—(1hr. 50m., '83) A comedy about three men who share a common predicament in a world where no one is safe from becoming unemployed. Dir. Michael Ritchie, with Robin Williams, Walter Matthau. R. 32, 410, 436, 530, 531, 535, 609, 639, 644, 711, 807

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, di-

MOVIES

vides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. 88

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then becomes Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 32, 436, 530, 531, 535, 711, 789, 829

★ **TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con artists. R. 24, 33, 74, 80, 111, 112, 205, 210, 215, 220, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 573, 603, 608, 628, 651, 656, 663, 664, 667, 701, 707, 714, 719, 722, 732, 746, 751, 774, 791, 796, 804, 806, 811, 823, 830, 854, 862, 878, 883

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) Reviewed in this issue. PG. 23, 37, 48, 93, 98, 105, 109, 112, 206, 208, 212, 213, 220, 234, 237, 305, 401, 403, 407, 411, 418, 422, 512, 526, 529, 537, 541, 567, 573, 625, 629, 632, 635, 642, 643, 650, 653, 658, 663, 668, 700, 702, 707, 709, 714, 716, 717, 745, 758, 777, 780, 782, 795, 803, 807, 817, 822, 825, 849, 858, 862, 878

★ **WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an actual strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. 14, 24, 37, 72, 78, 92, 104, 112, 113, 114, 201, 203, 213, 234, 305, 407, 412, 414, 426, 447, 448, 501, 531, 546, 552, 554, 566, 570, 600, 603, 610, 621, 626, 630, 631, 632, 635, 640, 642, 648, 663, 707, 708, 722, 732, 735, 745, 774, 778, 782, 793, 795, 807, 813, 819, 825, 828, 846, 857, 860, 862, 863, 879

YELLOWBEARD—(1hr. 41m., '83) Based on a tale of the legendary pirate. Dir. Mel Damski, with Graham Chapman, Peter Boyle. PG. 92, 570

ZELIG—(1hr. 30m., '83) Reviewed in this issue. PG. 71

Revivals

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 89

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. 13

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature

with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 4

DESPAIR—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. 96

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. 96

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 13

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 9

EMMANUELLE—(1hr. 45m., '74) In French, Eng. subtitles. Ho-hum soft-core French porn, based on a 1957 novel about the sexual adventures of the wife of a French embassy official in Bangkok. Silly philosophical discussions attempt to lend class to the gauzy, slack production. With Sylvia Kristel and Alain Cuny. Dir. Just Jaeckin. 7

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. 39

HOLIDAY—(1hr. 30m., '38) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 96

I'M NO ANGEL—(1hr. 27m., '33) The lions she tames in her circus act in this picture are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway murmuring "Penny for your thoughts." No one else in the movie has a Chinaman's chance. Dir. Wesley Ruggles. 10

JONAH WHO WILL BE 25 IN THE YEAR 2000—(1hr. 50m., '76) In French, Eng. subtitles. An Alain Tanner film composed of rambling episodes from the lives of eight good people, Genevans or French, all of them radical survivors from the sixties looking to make some sense out of their communal life together in the seventies. There are a few pleasing performances, notably from Jacques Denis, Raymond Bussières, and the incomparable Miou-Miou. 96

KRAMER VS. KRAMER—(1hr. 45m., '79) A Manhattan housewife (Meryl Streep) walks out on her adman husband (Dustin Hoffman) and her seven-year-old boy, and a custody battle ensues. If one can speak of a passion for parenthood, this movie has it. Writer-director Robert Benton has made something that is both tough-minded and emotionally satisfying, both passionate and fair. 7, 89

MARQUEE OF O, THE—(1hr. 42m., '76) In French, Eng. subtitles. Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, and generally inventive as well as dramatically justifiable. With Edith Clever and Bruno Ganz. 96

NIGHT OF THE LIVING DEAD—(1hr. 30m., '68) A low-budget blood-letting shot in the countryside around Pittsburgh, this film made the reputation of director George Romero. A band of survivors fights off hordes of slow-moving ghouls who multiply in the night. Despite low production values and lots of non-acting, the film is effectively chilling, and definitely not for the squeamish. With Judith O'Dea, Russell Streiner, Duane Jones and Karl Hardman. 4

O LUCKY MAN!—(3hrs., '73) A sparkling, witty, and perceptive film of dazzling variety and multitudinous delights, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. 39

ONE SINGS, THE OTHER DOESN'T—(2hrs., '77) In French, Eng. subtitles. With this mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda tries to do for the spirit of sorority what the films of Renoir and Truffaut have done for the spirit of fraternity. The two heroines are played by Thérèse Liotard and Valerie Mairesse. 4

ORDINARY PEOPLE—(2hrs. 3m., '80) Robert Redford's *Interiors*—a glum, heartfelt, scrupulous, but unimaginative movie, adapted from Judith Guest's novel. Timothy Hutton is young Conrad Jarrett, in despair over his brother's death, Donald Sutherland plays the father, and Mary Tyler Moore the villainous mother—unloving, self-centered, obsessed with appearances. The movie is about Conrad's struggle to get well and the unraveling of his parents' marriage; it's an unrelenting attack on a way of life that allegedly discourages honesty and spontaneity of feeling. With Judd Hirsch. 89

PLAYTIME—(1hr. 40m., '73) A man trying to locate a person with whom he has a business appointment crosses paths with some American women tourists on a whirlwind Paris trip. Dir. Jacques Tati. 90

PRINCE AND THE SHOWGIRL, THE—(1hr. 53m., '57) A thin but very funny romantic comedy about an American showgirl (Marilyn Monroe) in London in 1911 and her Balkan prince (Laurence Olivier). Dir. Olivier. 95

PYGMALION—(1hr. 25m., '38) A more than respectable version of Shaw's great play. Wendy Hiller and Leslie Howard star as the Cockney flower girl who proves it ain't what you say, it's the way you say it, and the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith. 2

RED DESERT—(2hrs., '65) In Italian, Eng. subtitles. Antonioni's first film in color, a study of a woman suffering from shock after an automobile accident. The use of color to convey thought, meaning, and situations is fascinating, but the movie is slow and tiring nonetheless. With Richard Harris and Monica Vitti. 2

SHOWBOAT (1936)—(1hr. 50m.) The best version, all told, of the Ferber-Kern milestone musical, thanks to such justly classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winniger's Cap'n Andy. As the romantic lovers, Irene Dunne contributes her usual touch of class but Allan Jones both looks and sounds as if he's being pressed between heavy glass plates. 10

SMILES OF A SUMMER NIGHT—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Björnstrand. 2

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 95

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 97

THIRD MAN, THE—(1hr. 47m., '50) A tense, thrilling manhunt drama set in Allied-occupied Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Valli, Orson Welles and Trevor Howard. Dir. Carol Reed. 10

UMBERTO D—(1hr. 39m., '55) In Italian, Eng. subtitles. Vittorio De Sica's masterpiece—the definitive, emotionally overpowering movie about the squalor and dignity of old age. Starring the non-professional actor, Carlo Battisti, as the elderly Roman gentleman without much money. 2

WILD BUNCH, THE—(2hrs. 14m., '69) Sam Peckinpah at his best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically highly accomplished Western, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1914, and there is an unusually strong supporting cast headed by Robert Ryan. More than a Western, but less than a masterpiece. 39

Z—(2hrs. 8m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. 4

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diannah Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, \$26.50-\$32.50; Wed. at 2, \$20-\$26; Sat. at 2, Sun. at 3, \$22.50-\$28.50. **Musica Box**, 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$37.50; Fri. & Sat. at 8, \$26.50-\$40; Wed. at 2, \$20-\$30. **Broadhurst**, 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ●●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$25. **Neil Simon Theater**, 250 W. 52nd St. (586-6510). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, \$27; Sat. at 8, \$30. **Circle in the Square**, 50th St. W. of B'dway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, \$27.50-\$45; Sat. at 2, \$25-\$40; Wed. at 2, \$25-\$35. **Winter Garden**, 1634 B'dway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Thurs. at 8, \$30-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$25-\$35. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

FIVE-SIX-SEVEN-EIGHT...DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen,

Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zippie, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); \$12-\$20; thru 9/5. **Radio City Music Hall**, 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, \$27.50-\$45; Wed. at 2, \$20-\$35. **Majestic**, 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ●●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; \$27.50-\$40. **Royale**, 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$30-\$40; Wed. at 2, \$25-\$35. **Mark Hellinger**, 51st & B'dway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twigg an aquatic star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, \$25-\$45; Wed., Sat. at 2, Sun. at 3, \$23-\$40. **St. James**, 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$20-\$32.50; Wed. at 2, \$20-\$27.50. **Golden Theater**, 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Monteverchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, \$32.50-\$45; Fri. & Sat. at 8, \$35-\$45; Wed. at 2, \$25-\$35; Sat. at 2, \$25-\$40. **46th St. Theater**, (246-0246). 2 hrs., 45 min. All major credit cards. ●

OH! CALCU'TTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, Wed. at 2, \$25-\$40. **Edison**, 240 W. 47th (757-7164). 2 hrs. All major credit cards. ●●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with additional choreography by Peter Martins. Featured are George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$20-\$35. Kitty Carlisle replaces Dina Merrill during the latter's vacation thru 7/24. **Virginia**, 252 W. 52nd (977-9370). 2 hrs., 40 min. All major credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8,

Wed. & Sat. at 2, Sun. at 3; \$17.50-\$37.50. **Longacre**, 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carroll in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$35-\$45, Wed. at 2, \$30-\$40; thru 7/17. **Lunt/Fontanne**, 205 W. 46th (575-9200). 2 hrs., 15 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, with David Garrison and Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; \$19.50-\$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joyn, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Little Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, Ellis Rabb, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Sandy Faison, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$17.50-\$27.50. 7/17, a special performance to benefit Actors' Fund of America. **Plymouth**, 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

AH, WILDERNESS—Eugene O'Neill's play stars Philip Bosco and Dody Goodman in Roundabout Theatre's 50th anniversary production of small-town American life in 1906; directed by John Stix. Tues.-Sat. at 8, Wed., Sat. at 2; \$12-\$18. **Haft Theater** at F.I.T., 227 W. 27th St. (242-7800).

AMERICAN PASSION—Musical by Willie Fong Young and Fred Burch featuring twelve energetic teenagers; directed by Patricia Birch. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20. **Joyce**, 175 Eighth Ave. (242-0800).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnett Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. **Lamb's Theater**, 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$17.50-\$22.50. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782). ●

THE CRADLE WILL ROCK—Return engagement of the revival of Marc Blitzstein's satire on the evils of a town run by a corporation; directed by John Houseman; featuring Lisa Banes, James Harper, and Brooks Baldwin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20-\$22; 7/12-9/4. **Douglas Fairbanks Theater**, 432 W. 42nd (564-3510).

THE DINING ROOM—A. R. Gurney's comedy stars Amanda Carlin, Nicholas Hormann, Deborah Mooney, Scott Waara, Cara Duff-MacCormick, and Rex Robbins, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7 thru 7/17; \$16-\$20. A Playwrights Horizons production. **Astor Place Theater**, 434 Lafayette St. (254-4370). ●

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennett; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; \$15-\$17; from 7/28. **Perry St. Theater**, 31 Perry St. (255-7190).

EMMETT: A ONE MORMON SHOW—A personal testament of a free spirit bridled by the strictures of Mormon upbringing, starring Emmett Foster. Thurs. & Fri. at 10; thru 7/15. **Public Theater**, 425 Lafayette St. (598-7105).

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of "The Naked Civil Servant" and "How to Become a Virgin." Crisp will also answer questions from the audience. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8. From 7/

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THEATER

12. \$15. Actors' Playhouse, 100 Seventh Ave.
(691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Lorna Luft, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; \$22-\$24. Westside Arts Theater, 407 W. 43rd (944-9300).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$13-\$17. Sullivan St. Playhouse, 181 Sullivan (674-3838).

GREATER TUNA—Ron Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$16-\$18. Circle in the Square (downtown), 159 Bleecker St. (254-6330).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Geoffrey Sherman. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; \$18-\$22; thru 9/11. Roundabout/Stage One, 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$20-\$25. Orpheum, 126 Second Ave. (239-6200). ●

MY HEART IS IN THE EAST—Musical inspired by the life and times of Judah Halevy, a poet of 12th Century Spain, book by Linda Kline, music by Raphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. Tues., Wed., Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7, Wed. at 2; \$10-\$14. Jewish Repertory Theater, 344 E. 14th St. (674-7200).

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; \$12-\$14; thru Sept. 9. Public/Newman Theater, 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. Playhouse 91, 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$18. Opening playlet is Durang's *The Actor's Nightmare*. Westside Arts, 407 W. 43rd (944-9300). ●

SUNDAY IN THE PARK WITH GEORGE—A new musical with book by James Lapine and music/lyrics by Steven Sondheim, starring Mandy Patinkin, Bernadette Peters, and Christine Baranski. Story centers on the French Impressionist painter George Seurat. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3. Mainstage at Playwrights Horizon, 416 W. 42nd (279-4200).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Sun. at 7, Wed. at 2, Sun. at 3; \$22.50-\$25. Entermidia, 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars in a new musical about Tallulah Bankhead by Arthur Siegel, Tony Lang, and Mae Richard; directed by David Holdgreive. \$4. TOMI, 23 W. 73rd (869-3981).

THAT'S IT, FOLKS!—Mark O'Donnell's farce about the end of the world, directed by Douglas Hughes. Mon.-Thurs. at 8, Fri. at 8 & 10; \$9-\$11. Playwrights Horizons Studio Theater, 416 W. 42nd (279-4200).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring Dan Butler, Bruce Lyons, Peder Melhuse, and Mary Copple, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; \$18-\$20. Cherry Lane Theater, 38 Commerce St. (989-2020).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband*, starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$16-\$20; thru 9/11. Roundabout Susan Bloch Theater, 307 W. 26th (242-7800).

Theater Companies

AMERICAN FOLK THEATER—One-act plays by New York authors: Percy Granger's *Forbidden Copy*, directed by Miguel Ten and Leslie Lee's *The Wig Lady*, directed by Bob Maitland. 7/12, 13, 14, 19, & 22 at 8, 7/16 at 10, 7/23 & 24 at 7. Marcia Savin's *The Four O'clock Ramble*, directed by Ann MacMillan and Laurence Holder's *Ruby & Pearl: A Class Act*, directed by Lee Archer. 7/15, 20, & 21 at 8, 7/16 & 17 at 7, 7/17 & 24 at 3, 7/23 at 10; \$8. Actors and Directors Theater, 410 W. 42nd St. (279-4200).

AMERICAN JEWISH THEATRE—Marilyn Sokol and Avi Hoffman in *The Rise of David Levinsky*, book and lyrics by Isaiah Sheffer, music by Bobby Paul; directed by Sue Lawless. Tues., Wed., Thurs., & Sat. at 8, Wed. & Sun. at 2, Sun. at 7; \$13.50; thru 9/1. 92nd St. Y, 1395 Lexington Ave. (427-6000).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20-\$22.50; thru 7/31. 99 Seventh Ave. So. (924-7100).

NEW ARTS THEATRE—August Strindberg's *Miss Julie*; 7/12, 14, 16, 20, 22 at 8; 7/17 at 3. Maxim Gorky's *Summertime*; 7/13, 15, 19, 21, 23 at 8; 7/17 at 7; \$4 (both plays for \$7). TOMI Theater, 23 W. 73rd (596-3758).

NEW YORK SHAKESPEARE FESTIVAL—Emmett Foster's *A One Mormon Show*, about the dogma and strictures of a Mormon upbringing. Thurs. & Fri. at 10; thru 7/15. Eric Bogosian's solo piece *FunHouse*. Thurs.-Sun. at 8; thru 7/17. Public/Martinson, 425 Lafayette St. (598-7150).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents Kevin Kline in the title role of *Richard III*; directed by Jane Howell; with Marian Seldes, Mark Hammer, Gerry Bammen, Betty Miller, Bruce Davison, Concetta Tomei, David Alan Grier, John Seitz, and an additional cast of 36. Tues.-Sun. at 7:30; thru 7/31 (no perf. 7/21). Free tickets are distributed at the Delacorte Theatre (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter the park at 81st & Central Park West, or 79th & Fifth Avenue.

REPERTORIO ESPANOL—Federico García Lorca's *La Zapatera Prodigiosa*, *A Secreto Agravia* and *El Dia Que Me Quieras*; and *Harana Sings*; in Spanish in repertory; \$8-\$10; thru July. Call for times and dates. Gramercy Arts Theatre, 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Le Bourgeois Avant-Garde, a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; \$10-\$12. One Sheridan Sq. (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *The Merry Wives of Windsor*, directed by Timothy Oman; on tour through neighborhood parks 7/13-8/7; free; outdoors. Originally set in a 16th century English town, production shifts the locale to late 19th century New Orleans with Falstaff becoming a Civil War captain. 7/13 at 6, Tompkins Square Park. 7/14 & 15 at 6, Riverside Park at 81st. 7/16 at 6, Carl Shurz Park—all in Manhattan. 7/17 at 4, Prospect Park (Prospect West Side). 7/21 at 6, Sunset Park. 7/22 at 6, Fort Greene Park. 7/23 at 6, Owl's Head Park. 7/24 at 4, Prospect Park (Prospect West Side)—all in Brooklyn. A Joe Papp presentation. Phone 877-6810 for additional information.

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder*, *Murder One*, and *Revenge Is Sweet*. Mon.-Sat. at 8, Sun. at 3; \$6. Theater, 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30. Fri. at 7:30. Israel Horowitz's *The Indian Wants the Bronx*. Wed., Sat. & Sun. at 7:30, Fri. at 9:30. Israel Horowitz's *Line*. Sat. & Sun. at 5, Gilbert & Sullivan's *Patience*. Mon., Tues., & Thurs. at 7:30. Ren Draya's *The Mothers*. Fri. & Sat. at 11, *Premises, Premises*, a comedy troupe. Admission \$6. 13th St. Theater, 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPOINTMENT WITH DEATH—Agatha Christie's mystery set in a hotel in Jerusalem and the ruins of Petra, starring Mary Orr and Charlotte Jones; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$8; 7/14-8/7. Apple Corps Theater, 601 W. 51st (664-0027).

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THEATER

BARBARA AND RUTH—Jerry Koegel's drama of a second chance at life and love; directed by Mark LeBlonde. Thurs.-Sun. at 8; \$4; thru 7/24. West End Theater, 302 W. 91st (724-2304).

CHRISTOPHER BLAKE—Moss Hart's play, originally produced in 1946, probes the effects of divorce on a 12-year-old boy, portrayed by Andrew Cassese. Lee Moore and Leslie Lyles play the parents; directed by June Prager. Wed.-Sat. at 8, Sun. at 3; \$8; from 7/13. Quagha, 108 W. 43rd (221-9088).

THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS—Revival of the Paul Zindel play about the survival of hope amid the rubble of shattered dreams; directed by Judy Thomas. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 7/23. Nameless Theater, 125 W. 22nd (242-9768).

ELLIOT BOUND—Mark Iaffe Cohen's play about gay roommates wherein Elliot is bright but wishes he were beautiful, and vice versa with Nicholas. Thru 7/10 at 8; \$5. New Vic, 219 Second Ave. (580-1219).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; \$6-\$7.50. Theater, 2 Bond St. (473-1472).

FOOTLIGHTS—One-woman show written and performed by Leslie Ayvazian; directed by Pat Carmichael, with piano accompaniment by Steve Lutvack. Wed.-Sat. at 8, Sun. at 3; \$6; thru 7/24. TOMI, 23 W. 73rd (787-3980).

THE GREAT CITY—Three short plays by James Purdy, each illuminating a character at a breaking point in his life; directed by Ann Raychel. Fri.-Tues. (exc. Sun.); \$4; thru 7/26. Theatre-Studio, 750 Eighth Ave. (929-3567).

THE HOLLOW—An Agatha Christie murder mystery; directed by Jane Stanton. 7/14-8/4. New Vic, 219 Second Ave. (852-4096).

LOOK BACK IN ANGER—John Osborne's social drama of the classic "angry young man"; directed by James Michael Lynch; with Owen Raft, Mindy Silverman, Ephalyn Zuess, and Lisa Benson. 7/11-16 at 7:30; \$4. Hartley House, 413 W. 46th (664-0663).

MRS. WARREN'S PROFESSION—George Bernard Shaw's look at the economic conditions under which prostitution flourished in Victorian times, directed by Terry Dudley; with Vay David, Deborah Levy, Earle Edgerton, Dan Furst, Daniel Hicks, and Jordan Bowers. Thurs.-Sat. at 7:30, Sun. at 4; \$4; thru 7/17. 18th St. Playhouse, 145 W. 18th St. (243-6207).

PERSONALLY YOURS—Kenneth Ellner's comedy about two buddies with a lust for competition; directed by Richard Ficarelli. 7/13-26 at 8; mats. 7/16 at 2. Sargent, 314 W. 54th (581-3044).

THE RISEN PEOPLE—James Plunkett's play about the struggle of the Irish working class to achieve solidarity through unionization during the 1900s. Directed by Jim Sheridan; starring Robin Howard, Terry Donnelly, Ann Crumb, John Finn, Brian Mallon, Dennis O'Neill, Michael O'Sullivan, Bret Cochran, Barry Dunleavy, D.J. O'Neill, and Kevin Martin. Fri. & Sat. at 8, Sun. at 3, thru 7/24. \$6-\$8. Irish Arts Center, 553 W. 51st (757-3318).

THE ROMANTICS—Adam Craar's play about four people looking for true love in a cynical world; directed by Alicia Quintano. Thurs.-Sat. at 8, Sun. at 3; thru 7/31. Troupe, 335 W. 39th (249-2450).

SAY GOODNIGHT GRACIE—Ralph Pape's play about a group of five people celebrating their 10-year class reunion. Thurs.-Sat. at 8, Sun. at 3; \$5; 7/14-24. The Cubiculo, 414 W. 51st St (869-3981).

THE SEA GULL—Chekhov's drama. Thurs.-Sun. at 8; \$5; thru 8/14. Prometheus, 239 Fifth St. (477-8689).

SPIDER'S WEB—Comedy thriller by Agatha Christie, about a house with a mysterious past, a secret drawer, a sliding panel, a disappearing corpse, and a household of eccentric characters. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 7/31. Directed by Neal Weaver; Terri Price, Ed Easton, and Barbara Callender head the cast. Meat and Potatoes, 306 W. 38th St (4th floor) (564-3293).

TRIPLE BILL—Samuel Beckett's *Ohio Impromptu*, *What Where*, and *Catastrophe*, both directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. Harold Clurman Theater, 412 W. 42nd (594-2370).

TRUST US—Weeden, Finkle, and Fay in a musical created by them. Thurs., Fri. & Sun. at 8, Sat. at 7 & 9:30; \$10. West Bank (downstairs), 407 W. 42nd (864-1235).

WITHIN THE YEAR—Sheila Walsh's romantic comedy, directed by Walter Scholz, starring Catherine Burns and Rocky Parker. Wed.-Sat. at 8; \$5; thru 7/16. Chernuchin Theater, 314 W. 54th (581-3044).

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SOLOS

57th Street

JOHN AHEARN/RIGOBERTO TORRES—A changing installation of sculpture dealing with portraits of Bronx residents. Thru 8/26. Alexander, 20 W. 57th (757-3721). Mon.-Fri. 10-6.

JOHN GRILLO/LOWELL REILAND—Watercolors/Black asphalt, metal sculpture. Thru 8/12. Lumbard, 38 E. 57th (421-3492). Tues.-Fri. 10-5:30.

RUDOLF GROSSMANN/EMIL ORLIK—Figurative graphics from northern Europe during the first half of the 20th-century by both. Thru 7/29. Sumers, 50 W. 57th (541-8334). Tues.-Fri. 10-5.

HAYLEY LEVER—Maritime watercolors, thru 7/15. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

MIRO—Graphics, gouache, on his 90th birthday; thru 7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

WILLEM DE KOONING—"Seated Woman," a large bronze from 1981, thru 7/15. Seagram Plaza, 375 Park (572-7379).

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes, thru 9/10. Friedman, 26 E. 82nd (794-8950).

MATI KLARWEIN—Visionary landscapes, portraits, thru 7/29. Graham, 1014 Madison (535-5767).

BOARDMAN ROBINSON (1876-1952).—Political drawings, 7/12-8/12. Kraushaar, 724 Fifth (307-5730).

SoHo

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naïfs et Primitifs, 172 Prince (925-0918).

Other

BOB HOWELL—Ceramic sculpture with Western themes, thru 7/29. BFM, 150 E. 58th (755-1243).

PENNY KAPLAN—"Roman Courtyard," an outdoor environment, thru 8/30. Bellevue Psychiatric Building, First Avenue between 29th and 30th (561-4949).

GORDON MORTENSEN—Landscape color woodcuts, thru 7/17. Ryan, 452 Columbus (799-2304). Tues.-Fri. 12-7, Sat. 12-6, Sun. 1-5.

AUGUSTE RODIN—Sculpture: Reductions and enlargements, thru 7/31. Cantor Sculpture Center, 1 World Trade Center (105th fl) (308-3800). By appt.

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Mon.-Fri. 10-5:30. Found objects by Arman, Bourgeois, Calder, Cornell, Nevelson, thru 7/30.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, lcart prints. Thru 8/30.

FRENCH—41 W. 57th (308-6440). Mon.-Fri. 11-5. Bogaev, Kohlmeier, Poskas, Virmelin, thru 7/30.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GALLERI BELLMAN—41 E. 57th (486-7944). Four imagoists of environmental pessimism, antinuclear activism, thru 7/15.

GRUENEBAUM—38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30. Cavallon, de Kooning, McNeil, thru 7/30.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. Thru 7/30.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th and 20th-century European and American paintings, thru 9/12.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

OSCARSSON HOOD—41 W. 57th (750-8640). Breivik, Brown, Ossorio, Pels, thru 7/15.

PACE—32 E. 57th (421-3292). Mon.-Fri. 9:30-5:30. Close, Dine, Dubuffet, Rothko, Steinberg, thru 7/30.

PEARL—38 E. 57th (838-6310). Tues.-Fri. 10-6. Paintings of the 50's by Chaet, Greene, Hill, Loew, thru 7/29.

PHOENIX—30 W. 57th (245-5095). New members choose unaffiliated artists, thru 7/23.

PROTETCH—37 W. 57th (838-7436). Mon.-Fri. 10-6. Armajani, Burton, Mangold, Steir, thru 7/30.

ROSENBERG—20 W. 57th (757-2700). Mon.-Fri. 10-5. "Hidden Treasures," by Coignard, Getz, Moore, Yekta, thru 9/3.

SACHS—29 W. 57th (421-8686). Rotating recent painting and sculpture by gallery and invited artists, thru 7/29.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

WOLF—30 W. 57th (586-8432). Mon.-Fri. 10-6. Southwestern Mimbres ceramics from 700-1100AD plus Coplans, Devine, Feininger, thru 7/29.

ZARRE—41 E. 57th (752-0498). Boyd, Buonagurio, Pousette-Dart, thru 7/30.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. "Artists Choose Artists" including Haynes chosen by Andre, Keister chosen by Serra, thru 7/16.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

ERICSON—23 E. 74th (737-6155). Mon.-Fri. 11-6. Electric colors and lines by Abrams, surreal constructions by King, sectioned canvases by Voglis, thru 7/29.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, thru 7/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, wall hangings, thru 8/30.

MARELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Gods, heros from mythology by Bonasone, Goltzius, Pecham, thru 9/1.

MILLER—724 Fifth (246-1625). Mon.-Fri. 11-5:30. Paintings and works on paper by Chase, Juarez, Zakanitch, thru 7/30.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits by Bowman, Mason, others, thru 7/29.

SCHLESINGER - BOISANTE—822 Madison (734-3600). Bolotowsky, Dubuffet, Matisse, Severini plus Baron, Levy, Schulz, thru 8/30.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Cartoonists and caricaturists, thru 7/29.

SPANIERMAN—50 E. 78th (879-7085). Mon.-Thurs. 9-5:30, Fri. 9-3. American Impressionists Chase, Metcalf, Robinson, Weir, thru 7/15.

URBAN CENTER/MALL OF CUNY—457 Madison/33 W. 42nd (935-3960). The evolutionary history of NYC's housing through vintage photos, historic prints, architectural renderings, models; thru 7/23.

VANDERWOUDE/TANANBAUM—24 E. 81st (879-8200). Mon.-Fri. 10-5:30. Nine contemporaries including Horwitt, Neill, Oppenheim, thru 8/19.

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

ANNINA NOSEI—100 Prince (431-9253). Witty drawings by Barth, mysterious landscapes by Deutsch, others, thru 7/29.

BONLOW—150 Greene (925-4482). Tues.-Fri. 11-6. Symbolic stencil and spray paint images by Cumming, nightlife by Holliday, others, thru 7/15.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 12-6. Collage, paint and photos by Miller, Schwender, others, thru 7/30.

CONCORD—451 Broome (925-2994). Monkeys and imprisonment by Byron, ambiguous media images by Santos, residential interiors by Voisey, thru 7/16.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

GLADSTONE—152 Wooster (505-8690). Brooks, de Rosa, Kozloff, Quinones, 7/12-8/30.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworok, thru 9/7.

HUTCHINSON—138 Greene (966-3066). Mon.-Fri. 10-6. Contemporary paintings and sculpture, thru 7/29.

MILLIKEN—98 Prince (966-7800). Recent acquisitions by Basquiat, Chia, Graves, Haring, thru 7/22.

OK HARRIS—383 W. Broadway (431-3600). Seven abstract painters, homage to masterworks in acrylic and graphite by Levi, thru 7/15.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Dean, Dwyer, thru 7/31.

SHAFRAZI—163 Mercer (925-8732). Tues.-Fri. 11-6. 3-D paintings, sculpture, totems, thru 7/16.

SOHO CENTER—114 Prince (226-1995). Angular geometrics by Dombrowski, iconic constructions by Lopes, people and autos by Maresca, interior spaces of the past by Wright, thru 7/23.

22 WOOSTER—(431-6445). Fired clay constructions by Carey, painted wall sculpture by Nash, others, thru 8/6.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CONDESO/LAWLER—119 W. 25th (741-2377). Gallery artists, thru 7/30.

CORDIER & EKSTROM—417 E. 75th (988-8857). Summer group show, thru 7/15.

DELAHUNTY—291 Church (226-2519). Paintings by Abbott, Fink, Leiber, and Wool, thru 7/30.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

80 WASHINGTON SQUARE EAST—(598-2163). Mon.-Fri. 11-5. Painterly expressionist surfaces by Bassman, large realist still lifes by Holland, others, thru 7/15.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat. 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

FREIDUS—158 Lafayette (925-0113). Mon.-Fri. 10-6. Urban funk in sculpture tapestries by Zelevansky, thru 7/29.

GREY—NYU, 33 Washington Pl. (598-7603). The old and the new West from Remington to de Maria, thru 8/12.

JAY—13 Jay (925-9424). Etchings by Hewitt, Parker, Pelavin, thru 7/31.

MANHATTAN PSYCHIATRIC CENTER—Ward's Island (288-7650). Daily 10-sundown. Five site specific environments and sculptures by Gross, Habenicht, Ben-Haim, Steinfert, Williams, thru 8/30.

NOHO—542 LaGuardia Pl. (473-9619). Tues.-Sun. 12-6. Relief prints by Battaglini, bronzes by Dongilla, clay by Hedman, thru 7/17.

OLSEN—51 E. 10th (473-0231). Tues.-Fri. 2-6, Sat. 12-6. Carey, Dickson, Kruger, thru 7/16.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck Magazine*, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

SALVATORE ALA—32 W. 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

Photography

MARK ANDRES—Manipulated, handcolored photos, thru 7/29. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

ESTHER BUBLEY—Photos, thru 7/30. Ledel, 168 Mercer (966-5353).

T. LUX FEININGER—Panoramas, telephoto using opera glasses from the 30's and 40's, thru 7/15. Prakash, 19 E. 71st (737-6066).

FREIDUS—158 Lafayette (925-0113). Eleven South-erners, thru 7/30.

49TH PARALLEL—420 W. Broadway (925-8349). April, Begin, Cohen from Quebec, thru 7/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Fri. 1-6. Isolation in the suburbs, religion in Brooklyn's Baptist churches, mothers and daughters by twelve including Berg, Davidson, Wilson, thru 7/24.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. Traditional Philadelphia in the 30's and 40's, coastal Florida from the mid-40's to 1975 by Steinmetz; Times Square by Stoumen, thru 8/14.

BOB KEANE—The lily pond at Giverny and other botanical subjects, thru 8/1. Horticultural Society, 128 W. 58th (757-0915). Mon.-Fri. 10-5.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8 p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

LISETTE MODEL—The promenade in Nice, gambling in Monte Carlo, Coney Island all taken from 1937 to 1967, thru 7/15. Parsons School of Design, 2 W. 13th (741-5361). Mon.-Fri. 9-9 p.m., Sat. 9-6.

OZIER MUHAMMAD—Living with music and views of the South, thru 8/13. Air Studio, 336 E. 13th (254-4972).

NEIKRUG—224 E. 68th (288-7741). Wed.-Fri. 1-6. "Rated X" by Mapplethorpe, Lynes, Van Der Zee, others, thru 7/29.

NIKON HOUSE—620 Fifth (586-3907). The Amazon Expedition of the Costeau Society, thru 7/30.

PFEIFER—825 Madison (737-2055). Great nudes, thru 7/29.

MARTIN SCHREIBER—Working cowboys, a lost breed, thru 7/17. Central Falls, 478 W. Broadway (475-3333).

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m. Interpretations of New York by members, thru 8/12.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/4. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. till 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed.-Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and Illustrations; thru 9/20... African Textiles; thru 12/4.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Wed., Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs.

10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. Ceremonies & Spirits: primitive art from Africa, Pacific, and the Americas; thru 7/14... Shared Space: environmental installations of contemporary issues; thru 7/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-8000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge; thru 9/5... Masterpieces of American Paintings from the Collection; thru 8/14... Willbourn in Egypt: America's First Egyptologist; thru Aug... Philip Pearlstein: A Retrospective; 7/15-9/18... Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; free Tues. after 5. Canes and Walking Sticks; thru 7/24... Designed for Theater; thru 8/7... Urban Documents: 20th-Century American Prints; thru 9/4.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Works by Jean Ipousteguy; thru 7/17... Recent European Paintings; thru 9/4.

HECKSCHER MUSEUM—Prime Ave., Huntington, L.I. (516-351-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. Contemporary Clay Sculpture: Works by Judy Mononelis and Selections from the Daniel Jacobs Collection.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). \$6, children \$3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. \$2.50; children \$1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture. New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Époque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru 10/2... Color and Shape in American Indian Art; thru 9/4... Constable's England; thru 9/4... Islamic Jewelry; thru 8/14... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; thru 8/14... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5. \$2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18. Also the Equitable Gallery, 1285 Avenue of the Americas. Mon.-Fri. 10:30-4. A Pieced Paradox: Amish Crib Quilts; thru 8/31... City Gallery, 2 Columbus Circle. Mon.-Sat. 10:30-5:30. Quilts from the Indiana Amish: A Regional Collection; thru 8/21.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31... Arctic Art: Eskimo Ivory; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and

comedy shows. Also special screenings daily. 7/12-9/17, *The Early Days*, a new documentary about the Beatles.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.75; children, seniors \$1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Holograms which interpret traditional art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Mondrian: New York Studio Compositions; 7/14-9/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. California Counterpoint: New West Coast Architecture; thru 9/15.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. En Foco and Heresies Collective; thru 7/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Barbizon Prints, by Millet, Dupré, others; thru 8/6... Fellow Immigrants: A Sketch of Ethnic Life and Literature in New York; thru 9/1.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Made in Queens; thru 9/11... Photographs by Kenji Nakahashi; thru 9/11... A Printer's Perspective; thru 9/18.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. \$1; children, 50 cents. Savoy: A three-dimensional installation of the Savoy Ballroom; thru 9/7... Gifts and Promised Gifts; thru 9/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris**, 42nd at Park Ave. Mon.-Sat. 11-6, Thurs. 11-7:30. Reginald Marsh's New York; thru 8/24.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale Sept. East, 219 E. 67th St. (570-4141). 7/12 at 10: Furniture, Paintings, and Decorative Objects. On view from 7/7. 7/13 at 10: 19th- & 20th-Century Paintings. On view from 7/7. 7/15 at 10: Art Nouveau and Art Deco. On view from 7/11.

DOYLE—175 E. 87th St. (427-2730). 7/13 at 10: Victoriana: Including 19th-Century Furniture, Decorations, Paintings, Silver, Porcelain, & Rugs. On view from 7/9.

PHILLIPS—406 E. 79th St. (570-4830). 7/14 at 11: Furniture and Decorations. On view from 7/11.

SOTHEY PARKE BERNET—York Ave. at 72nd St. (472-3400). 7/12 at 9:30 & 2, 7/13 at 9:30. Sotheby's Arcade Auctions: General and Photographica. On view from 7/7. 7/13, 14 at 10:15 & 2: 19th- & 20th-Century Works of Art. On view from 7/6.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, July 11

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Horacio Gutierrez, cellist Yo-Yo Ma. Avery Fisher Hall at 8. Sold out.

SOUTHSIDE JOHNNY & THE JUKES/GARY U.S. BONDS—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. \$10.

WOMEN IN JAZZ DOWNTOWN FESTIVAL—Sarah McLawler and the UJC Big Apple Jazzwomen. New York Plaza, Water and Broad Sts., at noon. Free.

N.Y.C. JAZZ FESTIVAL—Gotham All-Stars. Citicorp Market at 6. Free.

HAL ARCHER, flutist/LORNA FARALDI, pianist. Saint-Saëns, Enesco, Ravel, Godard, Kennan. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ATSUKO YUMA—Asian jazz and dance. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

JOHNNY COLON ORCHESTRA, salsa band. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

WEST VILLAGE CHORALE SUMMER SING—Amy Kaiser conducts open readings of Haydn's *Creation* and Bach's *Ein Feste Burg*. St. John's Church, Waverly Pl. at 11th St., at 7:30. \$3.50.

JULIUS GROSSMAN ORCHESTRA, with violinist Benny Kim. Mendelssohn's Violin Concerto in e, Mozart's Symphony No. 41. Co-Op City Dreiser Community Center, Bronx, at 8. Free.

Tuesday, July 12

MOSTLY MOZART—Tokyo String Quartet, with pianist Bella Davidovich, violist Raphael Hillyer. Schubert's String Quartet, Op. Posth.; Mozart's Viola Quintet in C, K. 515; Schumann's Piano Quintet in E flat, Op. 44. Avery Fisher Hall at 8. \$8.50, \$11. Pre-concert recital at 7.

ROBERT MACDONALD, organist. Music of Widor. Trinity Church, Broadway at Wall St., at 12:45. Free.

NANCY BOCK BRZEZINSKI, organist. Vierne, Bruhns, Bach, Messiaen, Regier. At 7; preceded at 6:30 by a carillon recital by Linda Walker. Riverside Church, the Drive at 122nd St. Free.

WOMEN IN JAZZ DOWNTOWN FESTIVAL—Deuce, with Ellen Seeling and Jean Fineberg, trumpet and saxophonist. New York Plaza, Water and Broad Sts., at noon. Free.

DAVE MALLETT, folksinger-songwriter. Eagle Tavern, 355 W. 14th St. (594-8833), at 8. \$6.

STAN SPIRO—Stage band, pop music. City Hall steps, Park Row and Broadway, at noon. Free.

GOTHAM CITY BRASS PLAYERS—Bach to big-band music. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 1:30. Free.

BUFFALO STRUT—Fusion music. Astor Place, Cooper Square Park, at 12:15. Free.

N.Y.C. JAZZ FESTIVAL—At noon, the City Slickers. At 6, Louis Hayes Quartet. Citicorp Market. Free.

SCIPIO SARGEANT & THE IRT BAND—Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Clara Longstreth conducts open readings of Haydn's Little Organ Mass, Bach's *Magnificat*, Brahms's *Schicksalslied*, Verdi's *Ave Maria* and *Stabat Mater*. CAMI Hall, 165 W. 57th, at 7:30. \$4.

BROOKLYN BACH FESTIVAL, Clifford Gilmore musical director, with vocal and instrumental soloists. Brandenburg Concerto No. 5, Violin Concerto No. 1, Cantatas Nos. 82 and 132, and a harpsichord work. First Unitarian Church Chapel, Pierrepont Ave. at Monroe Pl., Brooklyn, at 8. \$7.

NATIONAL CHORALE, Martin Josman conductor. "Gershwin!" Solos, ensembles, scenes from *Porgy and Bess*, *Of These I Sing*, other musicals. Seaside Park, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 7:30. Free.

INFUSION—Chamber music. Also country-folk and singalong, with Lydia Davis & Friends. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., at 7. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/11. Bronx Park East at Lydig Ave., at 8. Free.

Wednesday, July 13

MOSTLY MOZART—Same as 7/11, except tonight there is a pre-concert recital at 7.

YASHA KOFFMAN, guitarist (N.Y. debut). Dowland, Scarlatti, Bach, Giuliani, Barrios, Mompou. CAMI Hall, 165 W. 57th St. (757-3255), at 8. \$5.

THE TUBES/THE PLIMSOULS—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. \$10.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. clarinetist Derek Bermel, saxophonist Tim Hegarty. Bach, Balada, Alford, Sousa. Damrosch Park, Lincoln Center, at 8. Free.

JON HENDRICKS & COMPANY—Jazz singers. McGraw-Hill Park, west of Sixth Ave. between 48th and 49th Sts., at 5. Free.

WOMEN IN JAZZ DOWNTOWN FESTIVAL—Carla White and the Manny Duran Band. New York Plaza, Water and Broad Sts., at noon. Free.

STRING FEVER/JILL JAFFE, a string ensemble. World Trade Center Plaza at 11:45 a.m. Free.

N.Y.C. JAZZ FESTIVAL—Barry Harris Quartet. Citicorp Market at 6. Free.

BRUCE SMITH PERCUSSION PLUS—Jazz. Upper Plaza, 55 Water St., at noon. Free.

MANHATTAN SAXOPHONE SEKTET—CUNY Graduate Center, 33 W. 42nd St., at 12:15. Free.

MARK HERMAN/KIM STARNER—Jazz-guitar duo. Trinity Outdoor Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

SISTER SWING ENSEMBLE, a trio and band. Also the Overseas Indian Congress Dancers. Bell Plaza, 42nd St. off Sixth Ave., at noon. Free.

VINNE KNIGHT & HER DAREDEVILS—Port Authority Bus Terminal, street level, north wing, Eighth Ave. and 42nd St., at noon. Free.

JANA HAIMSOHN AND MUSICIANS—Vocals, music, dance, poetry, sound. Creative Time's Art in the Anchorage. Brooklyn Bridge Anchorage, Cadman Plaza West and Front St., Brooklyn, at 8. \$5.

NATIONAL CHORALE—Pierrepont St. Playground. Pierrepont St. entrance to Brooklyn Heights Promenade, at 7:30. See 7/12 for program. Free.

JULIUS GROSSMAN ORCHESTRA, with soprano Diane Barclay. Beethoven, Mozart, Copland, Puccini, Bizet. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

WAVE HILL SUMMER SING—Michael May conducts an open reading of Handel's *Messiah*, with pianist Lenora Thom. Wave Hill, 249th St. and Independence Ave., Bronx (549-2055), at 8. \$4.

LONG ISLAND MUMMERS—A Picnic Pops concert at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. \$3.

Thursday, July 14

MOSTLY MOZART—Tokyo String Quartet, with pianist Garrick Ohlsson, violist Walter Trampler. Haydn's String Quartet in G, Op. 77, No. 1; Mozart's Piano Quartet in E-flat, K. 493; Beethoven's String Quintet in C, Op. 29. Avery Fisher Hall at 8. \$8.50, \$11. Pre-concert recital at 7.

GRANT JOHANNESSEN, pianist. French and American composers. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Bastille Day fête. Lincoln Center Damrosch Park at 8. Free.

CAETANO VELOSO, Brazilian lyricist-composer, with A Outra Banda da Terra. Public Theater, 425 Lafayette St. (598-7150), at 10:30 p.m. \$10.

MIXTURES CHAMBER ENSEMBLE—World Trade Center Tobin Plaza at 12:15. Free.

WOMEN IN JAZZ DOWNTOWN FESTIVAL—NoREEN Grey Quartet. New York Plaza, Water and Broad Sts., at noon. Free.

N.Y.C. JAZZ FESTIVAL—At noon, Bill Hardman/Junior Cook Quintet. At 6, Albert Daily Quartet. Citicorp Market. Free.

NIKKI MATHESON AND AKIRA SATAKE, swing and bluegrass band. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

AMERICAN JAZZ BAND, Gary Pace bandleader. Dixieland. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

NICK JORDANO—Jazz. City Hall steps, Park Row and Broadway, at noon. Free.

KATHY MASTERS, flutist/GARD YELLIN, cellist/SAM RONKIN, violinist. "A Little Noon Music," St. Mark's Park, Second Ave. at 10th St., at noon. Free.

SAL SAMBAZZ—Salsa, samba, jazz orchestra. Port Authority Bus Terminal, street level, north wing, Eighth Ave. and 42nd St., at 4. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—John Daly Goodwin leads an open reading of Berlioz's *Requiem*. CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. \$4.

BARGEMUSIC RESIDENT MUSICIANS—Schumann, Copland, Schubert. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$6.

INFUSION/LYDIA DAVIS—Same program as 7/12. Tonight, at Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7:30. Free.

BAY RIDGE CHILDREN'S CHORUS—John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

CARAMOOR FESTIVAL, at Katonah, N.Y. (914-232-5035). Spanish Courtyard at 4:15, St. Luke's Chamber Ensemble: Haydn, Ravel, Brahms. \$7.50.

Friday, July 15

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Emanuel Ax, violinist Nadja Salerno-Sonnenberg. J.C. Bach's Sinfonia in D; Mozart's Piano Concerto No. 21 and Violin Concerto No. 3; Mendelssohn's Symphony No. 4, "Italian." Avery Fisher Hall at 8. \$8.50, \$11. Pre-concert recital at 7.

CHAKA KHAN/M-TUME—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. \$10.

ORQUESTA ARAGON/LOS BRAVOS/CARIDAD CUERVO—Beacon Theater, Broadway at 74th St. (874-1717), at 7:30 and 11:30. \$6-\$20.

GUGGENHEIM CONCERT BAND, Ainslee Cox, Morton Gould conducting. Tribute to Gould includes N.Y. premieres. Damrosch Park, Lincoln Center, at 8. Free.

WOMEN IN JAZZ DOWNTOWN FESTIVAL—Carmen Lundy and Trio. New York Plaza, Water and Broad Sts., at noon. Free.

N.Y.C. JAZZ FESTIVAL—Heavy Duty All-Stars. Citicorp Market at 6. Free.

MUSIC & DANCE

LA CHARANGA FANICA—Latin jazz and salsa. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

CAETANO VELOSO—See 7/14.

GUANABARA, with saxophonist Steve Sacks. Brazilian sounds. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

GRACE CHURCH CHORAL SOCIETY SUMMER SING—Johannes Somary conducts an open reading of Haydn's *The Creation*. Grace Church, Broadway and E. 10th St., at 7:30. \$3.

BROOKLYN PHILHARMONIC, Bruce Ferden conductor; bass-baritone Arthur Woodley; clarinetist Mitchell Estrin. Copland's *Old American Songs*, *Appalachian Spring*, *Fanfare for the Common Man*, *Clarinet Concerto*, *El Salon Mexico*, *Rodeo*. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/13 for program. Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free.

Saturday, July 16

MOSTLY MOZART—Same as 7/15.

NATIONAL CHORALE, Martin Josman conductor. "Music by Bernstein." Scenes from *Candide*, *West Side Story*, *On the Town*, and other works, including the complete *Chichester Psalms*. Damrosch Park, Lincoln Center, at 8. Free.

THE RAMONES/THE DIVINYLS—"Tribute to the Unemployed." Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. \$6.

N.Y.C. JAZZ FESTIVAL—Gotham All-Stars. Citicorp Market at 8. Free.

CAETANO VELOSO—See 7/14.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor. Medley of favorites, pop and classics. Seuffert Bandshell, Forest Park, Myrtle Ave. and Woodhaven Blvd., Queens, at 7:30. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Waltzes by Strauss, Tchaikovsky, others. Seaside Park, Ocean Pkwy. and Seabreeze, Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Program of pop and classics. Crocheron Park, Bay-side, Queens, at 8. Free.

JEFF SAMAHA SINGERS/LEE PERRY GROSS—A musical production, plus pop songs and ballads. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

MUSIC ON THE HUDSON FESTIVAL—Lyndhurst Festival Orchestra, Stephen Simon conductor; pianist Ann Schein. Beethoven's *Fidelio* Overture, Op. 72; Piano Concerto No. 4; Symphony No. 3, "Eroica." Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Tent seating, \$7; lawn, \$5.

SUMMERFARE '83-SUNY, Purchase, N.Y. (914-253-5949). At 6, the David Amram Quintet and String Orchestra; "Americana from Gershwin to Monk"; \$7. At 8, the Brooklyn Philharmonic; same program as 7/15; \$11, \$15.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). In the Venetian Theater at 8:30, the Festival Orchestra, Michael Feldman conductor; pianist Ruth Laredo. Rossini, Beethoven, Stravinsky, Mozart. \$8.50-\$17.50.

WATERLOO FESTIVAL FOR THE ARTS—Festival Orchestra, Julius Rudel conductor; pianist Byron Janis. Rimsky-Korsakov, Tchaikovsky, Prokofiev. Stanhope, N.J. (201-347-4700), at 8:30. \$10, \$12.

Sunday, July 17

HOWARD GREENBLATT, guitarist. American Institute of Guitar, 204 W. 85th St. (757-3255), at 3. \$3.

DAVID VAN TIEGHEM, music, with the work of visual artist Brower Hatcher, architect Billie Tsien. Creative Time's Art on the Beach. Battery Park Land-fill, Gate 18, Chambers and West Sts., at 6:30. \$5.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. See 7/16 for program. Damrosch Park, Lincoln Center, at 8. Free.

NEW YORK CITY BRASS ENSEMBLE—Naumburg Bandshell, Central Park, near Fifth Ave. and 72nd St., at 5:30. Free.

NINA SILVER, singer-songwriter-guitarist-pianist. Centerfield, 263 W. 86th St. (866-4454), at 7:45. \$4.

BLUEGRASS FESTIVAL AND BAND CONTEST—Bill Harrell and the Virginians, the John Herald Band, Yankee Rebels, many more. Snug Harbor, 914 Richmond Terrace, Staten Island (448-2500), 1-7 p.m. \$8, in advance \$6.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; trumpeter Jack Hyatt, saxophonist Lou DiLisio. Sousa, Nestico, Joplin, Cavacas, Gershwin. Bedford Park Blvd. W., Bronx (960-8833), at 6. Free.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 7/14.

ARIEL ENSEMBLE/BROOKLYN BACH FESTIVAL SOLOISTS—9th St. Bandshell, Prospect Park, Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Pop and classics. Forest Park, Queens, at 3. Free.

MEGACIST, a rock group. Roberto Clemente State Park, Bronx, at 3. Free.

SUMMERFARE '83-SUNY, Purchase, N.Y. (914-253-5949). Mostly Mozart Plus: Festival Orchestra, Gerard Schwarz conductor; pianist Emanuel Ax, cellist Yo-Yo Ma; at 8. \$11, \$15.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Spanish Courtyard at 5:30: St. Luke's Chamber Ensemble, Michael Feldman conductor; soprano Elizabeth Pruett, harpsichordist Robert Wolinsky. Bach program. \$13.50.

WATERLOO FESTIVAL FOR THE ARTS—Stanhope, N.J. (201-347-4700). Chamber-music picnic, with groups performing about the grounds, beginning at 3. \$5, Village admission.

Opera

New York City Opera
At the New York State Theater

THRU 9/11—\$3.50-\$30. 7/12 at 8: Donizetti's *Lucia di Lammermoor*, Mester conducting; with Rolandi, Merritt, Burchinal, Diaz, Eisler. 7/14 at 8: Puccini's *Turandot*, Keene conducting; with Telep-Ehrlich, Haddon, West, Dworchak. 7/15 at 8: Bernstein's *Candide*, Bergeson conducting; with Mills, Darr, Costa-Greenson, Eisler, Lankston, Javore, Harrold, Billings. 7/16 at 2: *Candide*, Bergeson conducting; with Peterson, Darr, Evans, Cris Groenendaal (debut), McKee, Javore, Harrold, Billings. 7/16 at 8: *Candide*; same as 7/15. 7/17 at 1: *Candide*; same as 7/16. 7/17 at 7: *Candide*; same as 7/15, except Munro for Mills.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 7/17: Gilbert and Sullivan's *H.M.S. Pinafore*. Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., \$7-\$12; Fri.-Sun., \$7-\$12.50.

RIGOLETTO, by Verdi. Fully staged version by New York Grand Opera, Vincent La Selva conductor. Naumburg Bandshell, Central Park near 72nd St. and Fifth Ave. 7/13 at 8. Also at Prospect Park Bandshell, Brooklyn, 7/16 at 8. Both free.

OPERATIC CONCERT—Bryant Park Singers in "great moments." Bryant Park, off Sixth Ave., 40th-42nd Sts., 7/12 at 12:15. Free.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—\$8-\$40. 7/11 at 8: *Apollo*, *Three Virgins* and *a Devil*, N.Y. Export. Op. Jazz. 7/12 at 8: *La Bayadere* (Act II), *Claire de Lune*, *Follow the Feet*, *Push Comes to Shove*. 7/13 at 2: *Symphonie Concertante*, *Duets*, *Sylvia Pas de Deux*, N.Y. Export. Op. Jazz. 7/13 at 8: *Concerto*, *Giselle*. 7/14 at 8: *Symphonie Concertante*, *La Sonnambula*, *Push Comes to Shove*. 7/15 at 8: *Symphonie Concertante*, *Giselle*. 7/16 at 2: *Concerto*, *Giselle*. 7/16 at 8 (closing performance): *Follow the Feet*, *Flower Festival Pas de Deux*, *Giselle*.

Other

CHIANG CHING DANCE CO.—Empire-Fulton Ferry State Park, Brooklyn, 7/17 at 2. Free.

PIER 11, on the East River at Wall St. 7/12 at noon: Linda Diamond and Company. 7/14 at noon: Gael Stepanek and Company. Free.

PODAN SAM, a company of five dancers and a poet (N.Y. debut). "Cellblock." Theater of the Open Eye, 316 E. 88th St. 7/14, 15, 16 at 8. \$4.50.

ROYAL SCOTTISH COUNTRY DANCERS—Damrosch Park, Lincoln Center, 7/12 at 7:30. Free.

SEMINOLE WORKS—"On Dry Ice." Cunningham Studio, 463 West St. 7/15, 16, 17 at 9. \$5.

ELAINE SUMMERS—World premiere of "Solitary Geography," the choreographer-filmmaker's new work. Min Tanaka, Suzuki Hanayagi. Performing Garage, 33 Wooster St. (966-3651). 7/14-17 at 8. \$8.

DAVID WOODBERRY RUNNING & ROLLING—Upper Plaza at 55 Water St., 7/15 at noon. Free.

SUMMERFARE '83—Center for the Arts, SUNY at Purchase, N.Y. (914-253-5949). "Chalonaarang," a purification dance drama performed by Balinese dancers, musicians, magicians, priests; 7/13-17, 20-24, at 8:30; \$20. ... Lar Lubovitch Dance Co. 7/15 at 8:30; 7/16 at 3 and 8:30; 7/17 at 8; \$13, matinee \$10. ... Marta Renzi and Co. in "On the Stem Dance," "under the beams from automobile headlights"; 7/16 at 10:30; free.

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OTHER EVENTS

Happenings

THE EIGHTH WONDER, a Sound and Light spectacle about the 15-year work-in-progress construction of the Brooklyn Bridge. Narration with a script by Lael Wertebaker (the voices of Anne Jackson, Farley Granger, Paul Roebing), music by Baird Hersey. Wed.-Sat. at 9:15 and 10 p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. \$2 (582-1586).

ADDING A FESTIVE NOTE to summer's calendar: The annual Feast of Our Lady of Mount Carmel and St. Paulinus continues thru 7/17, in Brooklyn at Havemeyer and N. 8th Sts. (384-0223). The street festival includes a bazaar, lots of food vendors, lights everywhere, and special events like the dancing of the children's giglio and boat (7/13 at 7:30), masses (midnight 7/15, Sat. at 10 a.m., Sun. at 12:15, and processions at 11 a.m. and 4 p.m. on Sat. ... Zoo Mask weekend at the Bronx Zoo is 7/16-17, noon-4 each day. Face painting, video mirrors, all kinds of workshops, and various dance companies make the festival, which follows African and South American traditions. Also tours of wild-animal habitats. Get there early to pick up a schedule. \$2.50, children \$1.

THE SPOKEN WORD: Very special indeed—Jason Robards and Jack Dodson in a one-night, free, first-come first served revival of O'Neill's *Hughie*, which they first performed in 1964. This performance is at 6, 7/11, at the Donnell Library Center, 20 W. 53rd St. ... The Tale Bearers are back, to tell us again about the lovely, almost lost art of storytelling. Sat. at 2, thru 8/6, at the Origami Center of America, 31 Union Square West (253-0469). \$3, with refreshments, and the subjects vary widely. ... Shakespeare outdoors—nothing new, maybe, but this notion is: Fronte-Page Productions will do *Julius Caesar* as a traveling show, moving from spot to spot at the particular site. The run starts 7/15; when-where data: Fri. and Sat. at 6, Sun. at 3, at the Soldiers and Sailors monument, Riverside Dr. and 89th St.; Sat. at 1, at the Brooklyn Botanic Garden. Thru 8/7, and free.

OUT-OF-TOWN DIVERSIONS The big Westchester County Fair continues thru 7/17 at Yonkers Raceway, with entertainment galore, from a human cannonball and country music to livestock competitions and a flower extravaganza. Also rides, a wrestling bear, and, on 7/11-12, an auto show; on 7/13-14, a rodeo. 7/11 and 15-17, noon-midnight; 7/12-14, 5-midnight. \$3, children under 8 free (if with an adult) ... And out on L.I., in Huntington's Heckscher Park on 7/11 at 7:30; a Teen Talent Showcase; admission free. Dancers, musicians, and comics, both solo and ensemble performers. ... A bit upstate, west of New Paltz on Rte. 299, at Wallkill View Farm, you'll find a crafts fair on, 7/16-17, 10:30-6. Hudson Valley craftspeople—25 selected artisans—will exhibit and sell and demonstrate. Also a farmers market. Admission free. ... Swimming, biking, and running—the sports making up the triathlon—will attract competitors in ten age-group divisions, 15 up, to Putnam County's Lake Mahopac on 7/16, for the U.S. Bud Light Triathlon Series. Events begin at 7 a.m., at Deanehouse Property, Rte. 6 north. Phone 914-277-4455 for more specifics.

Tours

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); \$5, under 16 \$3.50. ... Galleries, cast-iron architecture, boutiques in SoHo; Thurs. and Sat. at 10:30 a.m. Tours de Force (595-0267). \$12.50. ... Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free. ... Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; \$4 (636-1920). ... Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free. ... Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Tour of the Biblical Garden, Sat. 11-2. Free.

SOHO—Cast-iron, galleries, boutiques, with Small Journeys (533-6342). 7/13, 2-4, meet SW corner of W. Houston St. and W. Broadway. \$5.

LOWER MANHATTAN—The city's original waterfront and historic sites. Adventure on a Shoestring (265-2663). 7/17 at noon, meet at the S.I. Ferry terminal building. \$5.

LOWER MANHATTAN—"Historywalk," with Joyce Gold (242-5762): "New Amsterdam and what has become of it." 7/17 at noon, meet at Trinity Church, Broadway at Wall St. \$7.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS—A walk across the bridge and a leisurely stroll, with Holidays in New York (765-2515). 7/17 at 2, meet on steps of Pace U., across from City Hall, opposite the bridge and adjacent to Park Row. \$5.

92ND STREET "Y" TOURS—Must pre-register for all (427-6000, ext. 179). 7/12 at 9:30 a.m.: New York's Underground Water System. After a descent of 400-800 feet, enjoy a picnic in Van Cortlandt Park (take your own). \$6.50. ... 7/13, 9:30-12:30: tour of J. Walter Thompson advertising agency. \$6.50. ... 7/17, Murder and Mystery in Old New York, a walking tour beginning at 11 a.m., City Hall. \$6.50. ... 7/17, a visit to Governors Island, guests of the U.S. Coast Guard. \$8; lunch not included.

MADISON SQUARE/OLD BROADWAY—"The Original Great White Way," a New York Walk-About (582-8083). 7/17 at 2, meet at NE corner of W. 28th St. and Broadway. \$4.

WOODLAND WALK—At Wave Hill, 249th St. and Independence Ave., Riverdale, Bronx (549-2055); 7/13. Free.

SYMBOLISM AND STYLE, at Woodlawn Cemetery, with the Friends of the Parks (861-9696). 7/17 at 2, meet at cemetery gate, Jerome Ave. at Bainbridge Ave. junction. \$1.

GARDEN TOURS—Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 7/13 at 1 and 6:30: Doris Stone compares Japanese and Western gardens. \$6.

RIVERDALE PARK—Future plans for this "city sanctuary." Tour with Wave Hill forester Peter Ritchings (549-2055). 7/17 at 10 a.m. Meet at Riverdale Park parking lot. Free.

SPACE INVADERS II—Visits to "grand urban spaces," with the Municipal Art Society (935-3960). 7/12 at 5:30, meet at the Urban Center, Madison Ave. at 51st St., for Grand Central City. \$8.

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free (except as noted). Bronx: 7/16 at 1, meet at Crotona Park Tennis House, Crotona Ave. between Crotona Park No. and Claremont Pkwy., for a discovering-trees walk (822-4400). 7/17 at 1:30, more trees, in Van Cortlandt Park. Meet at Visitors Center, 242nd St. at Broadway, for "Homage to Herbage" (548-7070). ... In Brooklyn: 7/16, 8:30-10:30, "Summer Silhouettes," a sunset-moonlight stroll in Prospect Park (789-1151 for meeting place). 7/17 at 12:45, a tour on horseback in Prospect Park (789-1151 to pre-register). ... Manhattan (397-3091): 7/14 at 6, 7/18 at 7 a.m., Central Park tours on horseback. Phone for details. 7/16 at 2, meet at the flagpole near Isham St. entrance of Inwood Hill Park, on Seaman Ave., for "Wildflowers and Raspberries" in the meadows and woods. 7/16 at 1, meet at Soldiers and Sailors Monument, Riverside Dr. and 89th St., for a tour of Riverside Park. 7/17 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St., for a tour along an old Indian trail. ... Queens (699-6722): 7/16 at 10 a.m., meet at the 72nd Rd. pedestrian overpass along Grand Central Pkwy., for "An Almanac of Insects." Take along a wire hanger, an old nylon stocking, and a wide-mouthed jar. ... Staten Island (442-1304): 7/17 at 7:30, take a blanket or lawn chair for a listen session, "Nature in the Classical Masterworks," with the music of Grieg, Wagner, others. Meet at Clove Lakes Zoo parking lot.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112, mornings). Meantime: 7/16, a hike and nature study, Ft. Tilden area, the Rockaways. Meet 11 a.m., last stop of Rockaway Park train (471-2166). Free. ... 7/17, meet at 2, exit of Bowling Green station, IRT train 4 or 5 (249-0361). Tour of Battery Park and a Ferry ride. Free. ... 7/17, meet at 1, Clay Pit Ponds State Park Admin. Bldg., Carlin St., South Richmond, S.I., for a tour of the Preserve (967-1976). Free.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 7/16, Alley Pond Woods, Queens. 7/17, Bear Mt., N.Y. (291-6825 for meeting places.) \$15.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. \$15. (674-8742 for times and locations.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes and walking tours of the New York area.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), \$3-\$8. 7/12, 13, 14 at 7:35, vs. Cincinnati. Away thru 7/24. ... Yankees: Yankee Stadium, Bronx (293-4300), \$1.50-\$9. 7/14, 15 at 8, 16 (Old Timers Day precedes), 17 at 2, vs. Texas.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. \$7, \$12. 7/17 at 7, vs. Tulsa.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. \$2.

VOLLEYBALL—New York Pro Beach Open. 7/16, 17, beginning at 9 a.m. each day, with 30-some men's doubles teams competing on the sand at Long Beach, L.I., National Blvd. and the beach. Free.

Children

OFF CENTER THEATRE, at McBurney "Y," 23rd St. and Seventh Ave. (929-8299), thru 7/27. Mon., Tues., Wed.: At 10:30 a.m., "Beauty and the Beast"; at 1, "Frankenstein." \$2.50. ... O.C.T. will also perform "Frankenstein" in Harlem's Mt. Morris Park on Fridays at 10:30 a.m. Free.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. Special programs first and third weekends each month (360-3476).

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. Free. 7/16, Avocado Puppets in "Puppets to Go."

RUMPLESTILTSKIN—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 7/11, 12, 13, 14, at 10:30 a.m. and 1:30 p.m.; 7/15 at 10:30. \$3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show" a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$3.

"Z" IS FOR ZOO—Program by the staff of the Queens Zoo, for ages 4 and up. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 7/13 at 11 a.m. \$1.

MOUNT PROSPECT PARK SUMMER SERIES, on hillside between the Brooklyn Museum and the Public Library. Wed. at 1; free. 7/13: the Winnie Wilson Puppets.

FILM FESTIVAL—Public Library, Hudson Park branch, 10 Seventh Ave. So. (243-6876). Tues. at 10:30 a.m. 7/12: three short films. Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. at 1, 2:30, and 4. \$4 (reservations; all adults must be with a child).

DAILY DOUBLE, at FAO Schwarz, Fifth and 58th St. (644-9400), second floor. Weekdays: puppet show with Edna Schneider at 2:30; magic show by David Roth at 3. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5. Closed weekends. \$1, \$2 adults. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. Call for summer-program specifics.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. ... 7/16, 17, 1:30-2:30: Folk songs, with Lucy Christian Thomas. Free.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults \$1. Tues. and Thurs. at 10:30 and 1:30, puppet theater with folk tales.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. only, noon-5, thru summer. Preview of fall show, "Soundtracks," on music and sound. Related programs: Wed. at 1:30, "Soundplay"; Fri. at 1:30, films. 50 cents, adults \$1.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 7/11: "Transformations"—development, growth, changes on the earth.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30. Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panzerotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. (I) AE, CB, DC, MC, V.

FRANCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to-

malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30, D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. (I-M) AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. (I-M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30, D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5, D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. (I) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli moussé with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, maris-

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RESTAURANT DIRECTORY

cada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-
midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight.
(I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual.
American Regional. Spcls: fried chicken, barbecued
steaks, crawfish. Res. nec. D daily 6-midnight. S
Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private
parties. (M) AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hud-
son St., 929-4400. Casual. Northern Italian. Spcls:
cacciucco, stronzata of mixed veg. with green sauce.
Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-
Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M)
No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,
475-0880. Casual. French. Spcls: ballotine of cray-
fish, ravioli with sweetbreads, red snapper with bouil-
labaisse sauce, white chocolate mousse. Res. sug. L
Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D
daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St.,
242-2155. Casual. Japanese. Spcls: sushi, sashimi,
seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D
5-7. Closed Sun. (I-M) AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich
Ave., 929-4377. Casual. Regional American. Spcls:
indiv. chicken pot pie, stuffed roast duckling, south-
ern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D
Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30.
Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St.,
687-7267. Cabaret-style shows, singing waiters and
waitresses. Casual. American-Continental. L Mon.-
Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors
d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I)
AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St.,
685-3828. Casual. Continental. Spcls: veal chop Sal-
vatore, double rib stuffed pork chops, red snapper en
papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11.
Br Sun. noon-5. Ent. nightly. Sidewalk cafe. (M)
AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park
Ave., at 42nd St., (Grand Central), 850-5998.
Casual. Continental. Res. sug. Open 6:30 a.m.-mid-
night daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8
a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St.,
689-7565. Dress opt. Yugoslav-Continental. Spcl:
ambassador à la Ziggy (chicken, veal & filet mignon
in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs.
5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun.
(M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812.
Casual. Mexican. Spcls: chicken Parador, shrimp
Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M)
No Credit Cards.

**FARNIE'S SECOND AVENUE STEAK PAR-
LOUR**—311 Second Ave., at 18th St., 228-9280/
475-9258. Casual. American. Spcls: steak, chops,
lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight,
Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I)
AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St.,
685-8727/685-8728. Dress opt. Northern Italian.
Spcls: panzerotti, tortellini, veal rollatini with green
noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri.
5-10:30, Sat. 4-11. Private parties for 25. Closed Sun.
(M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St.,
685-9659. Casual. Continental. Spcls: veal porter-
house, English lamb steak, seafood stuffed sole. Res.
sug. L Mon.-Fri. noon-4. D daily 5-midnight. Cham-
pagne Br Sat.-Sun. noon-4. Private parties. Pianist
Thurs.-Sat. eves. & Br. (M) AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969.
Casual. Hong Kong style Cantonese. Spcls: dim sum
lunch, Hong Kong steak, seafood taronest, lemon
chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs.
3-11:30, Fri.-Sat. to 12:30. Private parties for 50.
(I-M) AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St.,
687-1045. Casual. American. Spcls: salads, sand-
wiches, hamburgers, veal scaloppine. B Mon.-Fri.
7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. (I)
No Credit Cards.

LA COLOMBE D'OR—134 E. 26th St., 689-0666.
Casual. Provençal French. Spcls: bouillabaisse, mi-
gnonette d'agneau aux herbes, ratatouille. Res. nec.
L Mon.-Fri. noon-2:30. D daily 6-11. (M)
AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel,
490-8900. Jacket req. International. Res. sug. B daily
7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily
5-10:30. S 10:30-midnight. Light entrees served be-
tween meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central
Terminal, 490-6650. Casual. American-seafood.
Spcls: oysters, grouper, swordfish, red snapper. Res.
nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun.
(M) AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090.
Casual. Kosher-style deli. Spcls: pastrami, home-
made chopped liver, matzo ball soup. Open Sun.-
Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking.
(I) AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl.,
473-7676. Casual. Italian-Continental. Spcls: steak,
shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs.
3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar
11 a.m.-3 a.m. (I-M) AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton
Hotel, 685-7676. Dress opt. American-Continental.
Spcls: chicken Jack Daniels, calves liver, roast prime
ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30.
Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br.
(M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd &
34th Sts., 684-1757. Dress opt. Northern Italian.
Spcls: fettuccine casalinga, saltimbocca, pollo alla
Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D
Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Thurs 7/
17. (M) AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327.
Casual. Indian-Pakistani. Spcls: chicken tandori,
chicken karahai kebab, fish masala. Res. sug. Open
daily noon-midnight. Complete L & D. (M)
AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St.,
(Grand Central) 850-5999. Jacket required. Nou-
velle-Continental. Spcls: tournedos of veal with wild
mushrooms and crème fraîche, filets of beef, Dover
sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Ent.
Mon.-Sat. 5:30-1. Closed Sun. (M)
AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900.
Casual. American. Spcls: steak, hamburger, salad.
Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-
4 (unlimited champagne). Also Tuesday's West-
246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900.
Tuesday's '76'—1461 First Ave., at 76th St.,
879-7676. (I) AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress
opt. Japanese-Continental. Spcls: mussels in sake-
spiked broth with orange peel, calamari in tangy sea-
food à la nicoise, salmon with almonds and raisins in
melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D
Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M)
AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. Ameri-
can-Continental. Spcls: fresh seafood, prime rib. Res.
sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist
Mon.-Fri. eves. Closed Sat.-Sun. during July & Au-
gust. (I-M) AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995.
Dress opt. Italian-Continental. Spcl: veal Sorrentino.
Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9.
Complete L & D. Closed thru 7/17. (I)
AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel,
929-1855. Casual. Castilian. Spcl: lobster from tank.
Res. sug. Open daily noon-midnight. Inexpensive
lobster special daily. (M) AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Con-
tinental. Spcls: roast rack of lamb, bouillabaisse, sca-
loppine francese. Res. sug. Open Mon.-Sat.
noon-midnight. Closed Sun. (M)
AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. Ameri-
can-Continental. Spcls: London mixed grill, Keens
mutton chop, grilled bass with merlot. Res. nec. L
Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private par-
ties. Closed Sun. (M) AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972.
Casual. Cantonese. Spcls: baked Cantonese shrimp,
treasure steak, baked chicken with ginger & scallion.
L daily 11-4:30. D daily 4:30-10:30. Complete L & D.
Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th &
15th Sts., 242-9040. Casual. American. Spcls: sir-
loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri.
noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun.
1-10. Complete D. Free parking from 5 & all day
Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th &
29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of
sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-
Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat.
from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3. Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HUNAN—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pommes l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30. Sat. 5:30-11. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, médaillons de venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. & 8/6-9/5. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. (I) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. (M) AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.



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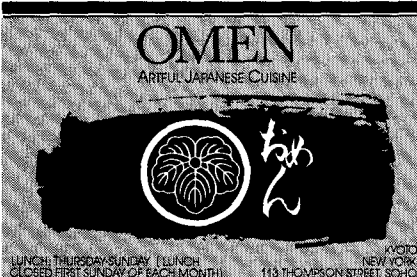
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RESTAURANT DIRECTORY

TANG'S CHARIOT—236 E. 53rd St., 355-5096.
Casual. Szechuan. Spcls: Szechuan lamb, marvelous
beef, smoked duck. Res. sug. L daily noon-3. D Mon-
Thurs. 5:10-30, Fri-Sun. to 11. (I) AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal.
Northern Italian. Spcls: paglia e fieno, veal Toscana.
Res. nec. L Mon-Fri. noon-3. D Mon-Thurs.
5:30-10:30, Fri-Sat. to 11. Closed Sun. (M)
AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St.,
661-3090. Casual. Italian. Spcls: pasta, homemade
pastry & ice-cream, cappuccino. L Mon-Sat.
11:30-3:30. D Mon-Sat. 3:30-11:30. B Mon-Fri.
7-11. Closed Sun. (I) AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th &
51st Sts., in the Helmsley Palace, 888-7000.
Jacket required. French-Continental. Spcls: fricassée
of lobster & scallops in a saffron sauce, crisp Long
Island duckling, scalloped breast of chicken with tar-
ragon and crème fraîche. Res. sug. B daily 7-11. L
Mon-Fri. noon-2:30. Br Sat-Sun. noon-2:30. D daily
5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

UNCLE TANG—227 E. 45th St., 986-6085. Casual.
Szechuan-Hunan. Spcls: crispy prawn with walnuts,
orange beef, chicken soong. Res. sug. L Mon-Fri.
noon-3. D Mon-Fri. 3-11, Sat-Sun. noon-11. Private
parties for 12-120. (I) AE, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th &
50th Sts., 355-3000. Bull and Bear. Dress opt. Brit-
ish-American. Spcls: beef, seafood. Res. sug. L daily
noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cock-
tails 3-1 a.m. (M). Peacock Alley Restaurant &
Cocktail Lounge: Jacket required. Continental-
nouvelle cuisine. Res. sug. B Mon-Fri. 6:30-10:30.
Sat. 7-10:30. Sun. 8-10:30. L noon-2:30. D
5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45.
Ent. Cole Porter's own piano Tues-Sat. 6-2 a.m., Sun.
11:30-2:45. (M-E). Cocktails Mon-Sat. 11 a.m.-2
a.m., Sun. from noon. Oscar's: Casual dining and
snacks. B Mon-Sat. 7-11:30, Sun. to noon. L Mon-Sat.
11:30-3 p.m., Sun. noon-5. D 5-9:30. Complete D. S to
11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar:
Cocktails daily 1 p.m.-3 a.m.
AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110.
Casual. Northern Italian. Spcl: veal chop Milanese.
Open Mon-Fri. Sun. noon-11:30, Sat. to midnight.
Complete L & D. Banquet room 20-100. (M)
AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/
246-1960. Dress opt. French. Spcls: moules mari-
nière, duckling bigarade, seafood Bercy. Res. nec. L
Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. from 4:30.
Closed Sun. (M) AE, CB, DC

ALCONQUIN—59 W. 44th St., 840-6800. Dress opt.
Two dining rooms. Continental. Res. sug. L noon-3. D
Mon-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet
9:30-12:30. Free D parking 5:30-1 a.m. (M)
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W.
51st St., 581-3580. Dress opt. Steakhouse. Spcls:
guaranteed prime beef, fresh fish, lobster. Res. sug.
L Mon-Fri. 11:30-3. D Mon-Fri. 4:30-10. Pre-theater
D. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual.
French. Spcls: noisette de veau, tripes à la mode de
Caen. Res. sug. L Mon-Sat. noon-3. D Mon-Sat.
5:30-11:30. Complete D. Closed Sun. (M) AE

BARBETTA—321 W. 46th St., 246-9171. Dress opt.
Northern Italian. Spcl: vitello tonnato. Res. nec. L
Mon-Sat. noon-2. D Mon-Sat. 5-midnight. Complete
pre-theater D 5:30-7. Private rooms. Closed Sun.
(M-E) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd
St., 581-8888. Casual. American. Spcls: steak,
chops, seafood. Res. sug. L Mon-Fri. noon-4. D Mon-
Thurs. 4-11, Fri-Sat. to midnight, Sun. to 10. Private
parties for 100. Free valet parking after 6. (M-E)
AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777.
Casual. Indian. Spcls: barbecued steak on sizzling
platter, lamb or beef Pasanda. Res. sug. L daily noon-
3. D Mon-Sat. 5:30-11:30, Sun. to 10. Complete L &
D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St.,
in Sheraton Centre Hotel, 581-1000. Casual. Con-
tinental. B Mon-Sat. 7-10:30. Br Sun. 10-3. L Mon-
Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M)
AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183.
Dress opt. Szechuan-Mandarin. Spcl: crispy fish in
chili sauce. Res. sug. Open Mon-Fri. 11:30 a.m.-11
p.m., Sat. noon-midnight. Discount D parking. Closed
Sun. (I) AE, DC, MC.

FIGERO 44—153 W. 44th St., 384-1002. Dress opt.
Italian-Continental. Spcls: angel hair alla pescatore,
lamb chops, chicken alla principessa. Res. sug. L
Mon-Fri. 11:30-4. D Mon-Fri. 5-midnight, Sat. from
3. Closed Sun. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St.,
541-9039. Jacket & tie required. French nouvelle
cuisine. Spcls: lobster tail Wellington, poulet sauté
with lime and champagne vinaigrette, crisp duckling
with blueberry. Res. nec. L Mon-Sat. noon-3. D Mon-
Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., up-
stairs, 245-9717. Casual. Steakhouse. Res. sug. D
only Mon-Sat. 4:30-midnight. Free parking after
5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126.
Casual. French. Spcls: duck Normande, côte de veau
aux chanterelles. Res. sug. L daily noon-3. D Mon-
Sat. 5-11, Sun. from 4:30. Complete L & D. (M)
AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866.
Dress opt. French. Res. sug. L Mon-Sat. noon-3. D
Mon-Sat. 5-10. Pre-theater D 5-6:30. Discount park-
ing after 5:30. Closed Sun. (I-M) AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual.
French. Spcls: duckling, crepes maison, steamed
vegetables, poached fish fillet. Res. sug. L Mon-Fri.
noon-4. D Mon-Fri. 5:30-11, Sat. to 11:30, Sun. to
10:30. S 10-11. Complete L & D. (M)
AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic
Cantonese-Mandarin. L Mon-Sat. 11:30-4. D Sun-
Thurs. 4-midnight, Fri-Sat. to 1 a.m. Complete L & D.
Free D parking after 5:30, Sun. all day. (I)
AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St.,
765-8981. Dress opt. American. Spcls: steak, fresh
seafood. Res. sug. Open daily noon-midnight. (M)
AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/
586-5950. Jacket required. Italian-Continental.
Spcls: veal chop Pavilion, steak Pavilion, piccata
Guido. Res. sug. L Mon-Sat. noon-3. D Mon-Sat.
5:30-11. Complete L & D. Private parties. Closed
Sun. (M) AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St.,
391-2333. Casual. Jewish style deli. Spcls: chicken
in the pot, Rumanian steak, brisket and potato pan-
cakes. Open for B, L & pre-theater D Mon-Fri. 7
a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. (I)
AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St.,
(in Exxon Bldg.) 245-4094. Casual. Japanese.
Spcls: sushi, sashimi. Res. sug. L Mon-Fri. noon-2:30.
D Mon-Fri. 5-10, Sat. to 9:30. Closed Sun. (M)
AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual.
Spcls: seafood and steak. Res. sug. Open daily 11
a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M)
AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress
opt. Northern Chinese-Cantonese. Spcls: barbecued
duck, suckling pig, dim-sum. Res. sug. Open Mon-
Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m.,
Sun. 5-midnight. Private parties for 100. (I-M)
AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford
Plaza, 354-4414. Casual. American-Continental.
Spcls: veal cutlet parmigiana, shrimp scampi. Res.
sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly.
(M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650.
Casual. French bistro. Spcls: French hamburger,
omelettes, fresh fish, chocolate fondue. Open daily
11:30 a.m.-midnight. (I) AE

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket
& tie required. French Classical. Spcls: quenelles de
brochet homardine, côte de veau Normande, soufflé
glace au praline. Res. nec. L Mon-Sat. 12:15-2:30. D
Mon-Sat. 6-10:30. Complete L. Closed Sun. (E)
AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136.
Casual. French. Spcls: crêpes, veal marengo, boeuf
bourguignon. Res. sug. Open Sun-Thurs. 11:30
a.m.-11:30 p.m., Fri-Sat. to midnight. Br Sat-Sun.
11:30-4:30. (I) AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St.,
265-1610. Casual. French. Spcls: 7 varieties of fish,
roast leg of lamb. Res. nec. L Mon-Fri. noon-3. D
Mon-Fri. 5-11:30, Sat-Sun. from 4. Complete L & D.
(M) AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335.
Dress opt. French. Spcls: ris de veau financière fleu-
rons, champignon farci, canard rôti bigarade flambé
au Grand Marnier. Res. sug. L Mon-Sat. noon-3. D
Mon-Thurs. 5:30-10:30, Fri-Sat. to 11. Private par-
ties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.

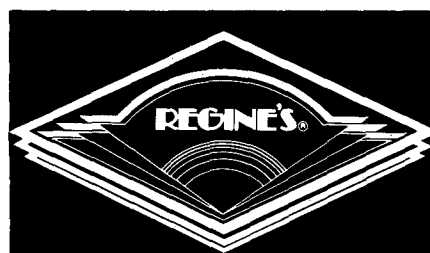
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LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcls: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. & Mon. during August. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L daily noon-3:30. D daily 5-11:30. Bar open til midnight. (M) AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatone marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed thru 7/19. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 68th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) **Rainbow Grill**: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE.

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, humus, falafel, hamburger on pita bread. Open daily 11:30-9. (I) No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed

chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruttini di mare. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. (I) AE.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 7/26. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon.-Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcls: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. (M-E) **Oak Room**: Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. Pianist Mark Markley Pollard. Mon.-Sat. 5-8:30. (M) **Oak Bar**: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar**: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) **Trader Vic's**: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chassons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux

RESTAURANT DIRECTORY

quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. (I) AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, médaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbéd rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. (M) No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinaga, fidegusa, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. (M) AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. (M-E) AE, DC.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Dress opt. Italian. Spcls: penne alla vodka, striped bass with rugola, veal scaloppine with strawberries. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. (E) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau

aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: buffalo pot-au-feu en terrine, three médaillon salad, blackened redfish with warm watercress salad, strawberry charlotte. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5. Sun. from 11. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fisherman's delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. (I-M) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelles. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. (I) No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. (I-M) AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M) AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M) AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 533-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. (M) AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. (M) AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. (I) AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. (M) AE, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpaiello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpaiello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) AE, MC, V.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. (M) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/15, 16, The Hal Galper Trio with Steve Gilmore and Bill Goodwin.
No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 7/12-17, The Ramsey Lewis Trio. 7/18, Bobby "Wildman" Enriquez and his Quartet. Tues.-Sat. at 8, *Piaf: A Love Song*—musical play featuring Dorothy Poste, Jiri Schubert and Max Mitchell.
AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 7/13, 14, Maynard Ferguson and his Orchestra; Rob Bartlett. 7/15, The Teen-agers; Luther "Guitar Junior" Johnson.
No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. The great blues singer Alberta Hunter. Wed.-Sat. at 9:30. Sun.-Tues. pianist-singer Ronnell Bright.
AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/16, String Fling with Stacey Phillips. 7/19, Johnny Cunningham and Norman Kennedy. Shows at 8:15.
No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 7/11, 18, Ed Polcer's Quintet. 7/12-16, Balaban & Cats. 7/17, Kenny Hing Quintet.
AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/12-17, jazz violinist Noel Pointer, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m.
AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/12, Ilene Weiss; David Roche; Paul Kaplan; Carolyn McCombs. Poet. 7/14, John Renbourn; Stefan Grossman. 7/17, Jane Brucker. 7/18, Lynn Samuels.
No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 7/11-14, Hilton Ruiz and Eddie Gomez. 7/15, 16, Bob Cunningham and Bross Townsend with Marilyn Johnson. 7/17, Mike Melillo.
AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Mike Campbell. Tues., 10-3, Chuck Wayne Trio. 7/13-17, Richard Sussman Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan.
AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna.
AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat.
AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 7/12-16, pianist John Bunch with Phil Flanigan on bass. Sun.-Mon., Junior Mance with Marty Rivera.
AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 7/16, Kenny Rankin. Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight.
AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/23, Jon Hendricks & Company in *Reminiscing in Tempo*, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen.
AE, DC, MC, V.

ON THE WATERFRONT—44-02 Vernon Blvd., L.I. City, 937-4578. Restaurant/Cafe: 7/15-17, The Michael Rabinowitz Trio play from 8-1 a.m. Deck: 7/15-17, The Waterfront Deck Gang Steel Band.
AE, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Thru 7/12, Mary Travers. 7/17, 18, Livingston Taylor. Shows at 9:30 & 12:30.
No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers.
AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Dee Archer. Tues., Todd Rice Trio. Wed., Raw Sugar. Thurs., Dill Burnett. Fri., Victoria Shaw Trio. Sat., Dee Archer Trio.
AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 7/14-16, pianist-singer Eva Louise Brown.
AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 7/11, 18, Ed Palermo Big Band. 7/12, Grace Testani. 7/13, 14, Marilyn Redfield. 7/15, 16, French Toast featuring Peter Gorden, Lou Soloff, Jerry Dodgson, Sammy Figueroa, Anthony Jackson, Dave Wechel, Michael Camillo, and Gorden Gottlieb. 7/17, Clifford Carter.
MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 7/12, No Laughing. 7/13, Bohemia. 7/14, Life & Times. 7/15, Lazoo. 7/16, Tom Steele. 7/17, Ethyl Eichelberger. 7/19, Sherryl Marshall. 7/20, Reporter.
No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 7/11, 18, Gil Evans Orchestra. 7/12-16, Pharoah Sanders.
AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 7/12-23, Lonette McKee sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing.
AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/11, Orquesta Aragon with flutist Dave Valentin. 7/18, Ruben Blades with trombonist Steve Turre. Shows at 10 & midnight.
No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 7/12-17, Jimmy Rowles Quartet featuring Stacey Rowles. 7/19-24, Jack Wilson and East/West Coalition.
No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 7/12-17, guitarist Laurindo Almeida.
AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/11-16, Benny Waters Band. 7/17, Dick Katz Quartet. 7/18, 19, Rhythm & Jazz with Percy France. 7/20-22, George Kelly.
MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 7/11-16, pianist Bill O'Connell with Clint Houston on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass.
AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing.
No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 7/11, Commander Cody; Billy Stephens. 7/12, Doug Kershaw; Saddle Tramp. 7/13, 14, Albert King; Urgence. 7/15, 16, Tommy Joe White; Six Gun. 7/18, Alan Collins and the Rossington Collins Band. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m.
AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight.
No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 7/12-16, comedienne Carol Leifer. Shows Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11:30.
AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.I. Wall and Bill Scheff.
AE.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality.
No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun.
No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis and Dana Lorge. Wed.-Sat., comedians Mel Martin and Dana Lorge. Closed Sun.
AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., comedian Guy Davis with magician Iman. Thurs. Terry Day. Fri., magician Slydini with comedian Barry Steiger. Sat., Iman with Barry Steiger.
AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m.
AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m.
AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30. Sat. from 8.
AE, DC, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. Nightclub featuring dazzling video and light shows, rock and roll bands, and theme parties, Wed.-Sat. from 10 p.m. to 4 a.m.
AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. 7/13-16, 20, Stan Rubin Orchestra.
No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 7/12, Arto Lindsay and the Ambitious Lovers. 7/13, Cigano. 7/14, Mixed Grill. 7/15, Pe de Boi. 7/16, Lorenil Machado & Sarava Bahia Band. 7/17, Mario Toledo Trio from Rio.
AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. Theater/Cabaret Room: Wed.-Sat. at 6:30, Murray Horwitz in *An Evening of Sholom Aleichem*. Thurs.-Sat. at 9, Gross National Product—comedy group.
AE, MC, V.

CAFÉ VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m.
AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows.
AE, CB, DC, MC, V.

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NIGHTLIFE

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/
bar. Thru 7/16, comedian-impressionist Charles
Pierce. Mon.-Fri. at 11, Sat. at 8:30 & 11.

AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs
at Cafe Versailles) featuring Mid-Eastern musicians
and bellydancers performing continuously, from 10
p.m.

AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044.
Skylight Room for dining & drinking. Upstairs in the
Valentine Room, talented waiters & waitresses per-
form Fri. & Sat., at 8 & 11.

AE, DC, MC, V.

O'NEALS 43RD STREET—147 W. 43rd St.,
382-1614. Upstairs: 7/13, 20 at 8:30 & 10:45, The
High Heeled Women.

AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continen-
tal restaurant. Mon. at 9, singer Bill Schustik. Sun.,
Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30,
Forbidden Broadway, a musical comedy satire.

AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/
cabaret. 7/15, 16 at 8:30, Grace Garland.

AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key"
club restaurant (\$25 membership). Five floors of en-
tertainment and dining, from disco in He's, to A
Musical Tour Through New York City with Julie
Miller and Jewel in the Cabaret. Reservations a must.

DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th
floor, way up in the sky. 757-8970. Gotta Dance, a
new musical revue directed and choreographed by
Tony Tanner. Shows nightly, 9:15 & 11:30. Disco
dancing between and after shows. Closed Sun. Rain-
bow Room: Right across the hall, with the same stu-
pendous view, Sy Oliver and his Orchestra with
Buddy Smith, play for dancing (exc. Mon.).

AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25,
Summer In Sirocco musical revue featuring Myra
Seller, Aris San, Carmella Coren, Elias Gregory,
Jackie Hazaar and the Sirocco Dancing Waiters.
Nightly, exc. Mon., at 10 & 1 a.m.

AE, DC, CB.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs:
That's Entertainment II, a musical revue, Tues.-Thurs.
at 10:30, Fri.-Sat. 9 & midnight. Dancing between
and after shows.

AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak
Room: Steve Ross sings Cole Porter, every Wed.-Sat.
from 9-2 a.m., Sun. from 3:30.

AE, CB, DC, MC.

BERKSHIRE PLACE—21 E. 52nd St., 753-5800.
The Rendez-Vous: Singer-pianist Irene Hartfield
performs Tues.-Sat. from 8-1 a.m.

AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600.
Jimmy La Grange Room: Restaurant with enter-
tainment featuring pianist Martin Berns, Mon.-Sat.,
6:30-11.

AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. The
Wellington Grill: Pianist Jorge Garcia, Mon.-Fri. 6-
midnight.

AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234.
The Crystal Fountain: Contemporary restaurant
with string quartet Mon.-Sat. Trumpet's: Elegant
nouvelle-cuisine restaurant with pianist, John Cook,
Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose
plays Tues.

AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage:
Roland Granier de Lafayette plays piano Mon.-Fri.,
5-midnight, replaced Sat. & Sun. by Steve Donovan.
Sybils: Thru 7/30, Dee Dee Kelly and The New York
Express, Mon.-Sat., from 8-1 a.m. Disco until 4 a.m.
Hurlingham's: Pianist Ruth Andrews Wed.-Sun.
with Steve Donovan alternating Mon. & Tues.

AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000.
Le Patio: Pianist Kevin Olson, Tues.-Fri. 5:30-7:30.
Dottie Stalworth and Fred Hunter play Mon.-Sat.
9:30-1 a.m.

AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. The
Cafe: The Bucky Pizzarelli Trio with Tony Monte on
piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m.

AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edward-
ian Room: Dance music by the Arnie Grant Quartet,
Tues.-Sun., 6-12:30 a.m. Oak Room: Pianist Mark
Markley Pollard plays Mon.-Sat. from 5-8:30.

AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave.,
581-1000. Caffè Fontana: Continental restaurant.
Piano bar entertainment, 5-1 a.m. nightly. Rainier's:
Exquisite restaurant with singer-pianist Barbara Rose

entertaining Mon.-Sat. from 7:30-11:30. La Ronde:
Thru 7/30, Paradise on Ice (ice revue) Mon.-Sat. at
9:30 and 11:30. Dance music between and after
shows.

AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave.,
355-2800. Le Petit Cafe: Ed Goldman plays Mon.-
Sat. 7:30-1 a.m.

AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St.,
753-4500. Grill: Thru 9/4, Clifton Hayes, Tues.-Sun.
from 9-1 a.m. Astor's: Pianist Tommy Futado, Mon.-
Sat. 5-8. Thru 7/16, The Glen Covington Trio, Mon.-
Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30, 7/18-8/6,
Laura Taylor.

AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St.,
355-3000. Peacock Alley: Pianist Jimmy Lyon plays
Tues.-Sat. 6-10 p.m. Lynn Richards entertains from
10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30
a.m. Cocktail Terrace: The Michael Favata Trio
play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden
plays Sun. & Mon.

AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267.
Restaurant club, with singer-pianist Ann Lebeaux
holding forth Thurs.-Sat. from 7:30. Sue Maskaleris
sings & plays Mon.-Wed.

AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd
Sts., 759-4455. Continental restaurant. Pianist-
singer Al Bundy, Mon.-Fri. 6-midnight.

AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310.
Elegant continental restaurant. Mon.-Sat. from 8:30,
pianist Michael Kingsley.

AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Conti-
nental restaurant. Singer-pianist Jorge Rios plays
nightly from 7 p.m.

AE, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St.,
570-0060. Restaurant/piano bar with Bobbie Miller
playing Tues. & Wed. from 7 p.m. Steve Glantz takes
over Thurs.-Sat.

AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522.
Thru 7/23, pianist-singer Terry Waldo.

AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St.,
673-5720. Romantic skylights, and musical entertain-
ment featuring pianist Emmy Kemp, Tues.-Thurs. 8-
midnight, Fri. & Sat. 9-1 a.m.

AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788.
The Backroom: Cabaret/piano bar, 7/11, Island
Swing, 7/12, Boomers Town, 7/13-16, Justin Ross;
Kenneth Bryan, 7/17, Dennis Andreopoulos; Allan
Lozito, 7/18, Robert Ray. Shows at 8:30 & 11.

No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano
bar, 7/11, Kate Kane; Val Ryder, 7/12, Deborah Ar-
ters; Melinda Gibb, 7/13, Anita Braaf; Linda Lauter,
7/14, Mark Hooker; Lynn Lello, 7/15, Susan Burns;
Teri Lynn Paul, 7/16, Diana Daniel, 7/17, Pat Stan-
ley.

No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 7/11,
17, 18, Mike Abene. 7/12-16, 19-23, John Eaton.

AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant
Italian restaurant. Thru 7/30, pianist-singer Joe Der-
ise. Mon.-Sat., 10-2 a.m.

AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St.,
873-4067. Restaurant/piano bar with Ernie Kemm
playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy
Glover takes over.

AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pi-
anist Danny Nye.

AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open
nightly from 9. Mon.-Tues. Carol O'Shaughnessy
Wed.-Sun. Houston Alfred.

AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pian-
ist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-
Sat. 7-11.

AE, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave.,
628-8814. Continental restaurant. Arnold Nelson
and Tony Stephano alternate at the keyboards.

AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900.
Piano bar/restaurant. Wed., Paul Page at the piano.
Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard
Kaplan. Music from 8:30.

AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Conti-
nental restaurant. Pianist-singer Paul Chamlin enter-
tains nightly. Music from 6 to closing.

AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., July 13

2:06/WQXR-AM/FM—Tchaikovsky: Francesca da Rimini, Op. 32.
3:00/WNCN—Bach: Harpsichord Cto #4 in A (Leppard).
WNYC—Penderweck: Utrenja
4:00/WNCN—Bartók: Dance Suite (Dorati).
5:00/WNCN—Brahms: Variations & Fugue on a Theme by Handel, Op. 24 (Serkin).
5:06/WQXR-AM/FM—Chopin (arr. Liszt): My Joys from Polish Songs.
6:00/WNCN—Martinu: Flute & Piano Sonata #1 (Bryan, Keys).
6:30/WNYC—Berwald: Sym in C "Singulière" (Schmidt-Isserstedt).
7:00/WNCN—Wagner: Götterdämmerung: Immolation Scene (Flagstad/Furtwängler).
7:06/WQXR-AM/FM—Rossini: Introduction, Theme, & Variations.
8:00/WNYC—Wolf: Sie blasen zum Abmarsch (Spanisches Liederbuch).
8:06/WQXR-AM/FM—Arne: Sym #3 in E-Flat.
9:00/WNCN—Sibelius: Violin Cto in d, Op. 47 (Kremer/Rozhdestvensky).
10:00/WNCN—Britten: Piano Cto in D, Op. 13 (Lythgoe/Montgomery).
11:00/WNYC—Saint-Saëns: Bassoon Sonata (Hindell, Hygaard).

Thurs., July 14

2:06/WQXR-AM/FM—Kabalevsky: Piano Cto #3 in D, Op. 50.
3:00/WNCN—Ernst: Violin Cto, Op. 23 (Rosand/Froment).
WNYC—Schoenberg: Gurrelieder.
4:00/WNCN—Milhaud: Création du Monde (Milhaud).
5:00/WNCN—Viotti: Cto for Piano & Violin Obligato #3 in A (Lautenbacher, Galling/Buente).
5:06/WQXR-AM/FM—Taylor: Through the Looking Glass: Garden of Life Flowers.
6:00/WNCN—Mozart: Violin & Piano Sonata in F (Druian, Szell).
6:30/WNYC—Rameau: Concert en Sextuor #2 (Auriacombe).
7:00/WNCN—Quanz: Flute & Orch Cto in G (Rampal/Roussel).
7:06/WQXR-AM/FM—Liszt: Malediction for Piano & String Orch.
8:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12 (I Musici).
WNYC—Shostakovich: Trio, Op. 67 (Beaux Arts Trio).
8:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e

10:00/WNCN—Boccherini: Cello Cto in D (Rostropovich/Sacher).
WNYC—Faure: Cantique de Jean Racine (Guest).
11:00/WNCN—Delius: Violin & Piano Sonata #3 (Dean, Hancock).
WNYC—Hotteterre: Sonata for 2 Flutes in b (Riessburger, Kury).

Fri., July 15

2:06/WQXR-AM/FM—Mozart: Ballet Music from Ideomeneo.
3:00/WNCN—Giustini: Piano Sonata #9 in C (Horszowski).
4:00/WNCN—Mendelssohn: Piano Cto #2 in d, Op. 40 (Perahia/Marriner).
5:00/WNCN—Bach (arr. Busoni): Prelude & Fugue in D (Gilels).
6:00/WNCN—Medtner: Stormy Sonata in f, Op. 53, #2 (Rollé).
6:30/WNYC—Hindemith: Sym in E-Flat (Bernstein).
7:00/WNCN—Berkeley: Sonatina, Op. 51 (Breame).
7:06/WQXR-AM/FM—Stravinsky: Scherzo Fantastique.
8:00/WNCN—Handel: Cantata "Mi Palpita Il Cor" (Jacobs).
8:06/WQXR-AM/FM—Bax: Sym #7.
9:06/WQXR-AM/FM—Mozart: Trio in E-Flat.
10:00/WNCN—Mendelssohn: Cantata, Op. 60 "Die erste Walpurgisnacht" (Chookasian, Haefliger, Prey/Waidman).
11:00/WNCN—Beethoven: Piano Sonata #27 in e, Op. 90 (Brendel).

Sat., July 16

10:06 a.m./WQXR-AM/FM—Sibelius: Sym #1 in e, Op. 39.
11:00 a.m./WNYC—Kodaly: Hary Janos Suite (Szell).
12:00/WNCN—Albéniz: Iberia, Book 1 (Ciccolini).
12:06/WQXR-AM/FM—Vivaldi: Cto in F for 3 Violins.
1:00/WNCN—Ives: Sym #4 (Schwarz).
3:00/WNCN—Mennin: Sym #5 (Hanson).
4:00/WNCN—Copland: Sym #3 (Bernstein).
5:06/WQXR-AM/FM—Liszt: Paganini Etude #6 in a.
6:00/WNCN—Poulenc: Cto for 2 Pianos in d (Lejsek, Lijsková/Konvalinka).
7:00/WNCN—Ysaie: Caprice after the Study in the Form of a Waltz by Saint-Saëns (Hoelscher/Dervaux).
8:00/WNCN—Puccini: Gloria Mass: Credo (Inbal).

WNYC—Brahms: Piano Cto #1 in d, Op. 15 (Ashkenazy/Giulini).
9:00/WKCR—Opera Topics: Paris International Singing Competition.
WNCN—Puccini: Manon Lescaut (Callas, Di Stefano, Fioravanti, Calabrese/Serafin).
9:06/WQXR-AM/FM—Beethoven: Sym #7 (Levi).
11:00/WNYC—New Sounds: Steve Tibbett's "Northern Song."

Sun., July 17

10:06 a.m./WQXR-AM/FM—Ravel: Le Tombeau de Couperin.
11:00 a.m./WNYC—Villa-Lobos: Forest of the Amazon: Excerpts (Villa-Lobos).
12:00/WNCN—Telemann: Heroic Music (Smedvig, Walt, Lindorff).
WNYC—Brahms: Rhapsody in g, Op. 79, #2 (Kraus).
1:00/WNCN—Schumann: Sym #2 in C, Op. 61 (Foss).
2:00/WNYC—Faure: Requiem, Op. 48 (Wilcox).
3:00/WNCN—Telemann: Don Quichotte Suite (Münchinger).
4:00/WNCN—Ravel: Ma Mère l'Oye Suite (Mehta).
5:06/WQXR-AM/FM—Great Artists: Joan Sutherland and Richard Bonynge, featured guests.
6:00/WNCN—Miaskovsky: Cello & Piano Sonata #1 in D, Op. 12 (Hanani, Spottiswoode).
7:00/WNCN—Berlioz: Nuits d'Été, Op. 7 (Stebler/Mitropoulos).
7:06/WQXR-AM/FM—Paganini: Violin Sonata #12 in e, Op. 3.
8:00/WNYC—Bruckner: Sym #9 in d (Haitink).
8:06/WQXR-AM/FM—Strauss: Salome (Behrens, Baltas, van Dam/Karajan).
10:00/WNCN—Dvorák: Romantic Pieces, Op. 75 (Luca, Schoenfield).
WNYC—Charpentier: Te Deum for Soloists, Choir, & Orch (Jakus).

Mon., July 18

2:06/WQXR-AM/FM—Mozart: Piano Cto #18 in B-Flat.
3:00/WNCN—Boccherini: Sym #6 in A, Op. 12 (Leppard).
WNYC—Wagner on Record: 80 years of recordings.
4:00/WNCN—Bach: Cto for 2 Violins in c (Stern, Zukerman/Zukerman)

5:00/WNCN—Locatelli: Il Pianto d'Arianna, Op. 7, #6 (Jenkins).
5:06/WQXR-AM/FM—Paganini: Sonata in A for Violin & Guitar, Op. 2.
6:30/WNYC—Tippett: Sym #1 (Davis).
7:00/WNCN—Mozart: Piano Cto #25 in C (Fleisher/Szell).
7:06/WQXR-AM/FM—Bach: Clavier Cto #7 in g.
8:00/WNCN—Various: Songs of the Spanish Renaissance (De los Angeles).
WNYC—Carter: Woodwind Qnt (Dorian Wind Qnt).
8:06/WQXR-AM/FM—Bliss: Piano Cto
9:00/WNCN—Tchaikovsky: Dumka in c, Op. 59 "Russian Rustic Scene" (Cherkassky).
9:06/WQXR-AM/FM—Beethoven: Sym #1 in C, Op. 21 (Ozawa).
11:00/WNCN—Schubert: Sonata for Violin & Piano in g, Op. 137, #3 (Schröder, Hogwood).
WNYC—Boccherini: String Trio in C (Nalesso, Bouez, Berard).

Tues., July 19

2:06/WQXR-AM/FM—Schubert: The Shepherd on the Rock.
3:00/WNCN—Palestrina: Motet "Dominus Jesus in qua Nocte" (Turner).
4:00/WNCN—Chopin: Piano Sonata #3 in b, Op. 58 (Artymiw).
5:00/WNCN—Ravel: Rapsodie Espagnole (Dutoit).
5:06/WQXR-AM/FM—Dvorák: Polonaise in E-Flat.
6:00/WNCN—Borodin: Qt #2 in D (Fitzwilliam String Qt).
6:30/WNYC—Nielsen: Sym #4 "Inextinguishable" (Rudolf).
7:00/WNCN—Dvorák: Romance for Violin & Orch in f, Op. 11 (Ricci/Susskind).
7:06/WQXR-AM/FM—Faure: Fantaisie for Piano & Orch.
8:00/WNCN—Stamitz: Orchestral Trio in A, Op. 1, #2 (Bernet).
WNYC—Haydn: Sym #83 in g (Commission).
8:06/WQXR-AM/FM—Haydn: Sym #58 in F
9:00/WNCN—Barber: Knoxville: Summer of 1915 (Feldman).
10:00/WNYC—Janacek: Music for Male Chorus (Tucapsky).
11:00/WNCN—Haydn: Piano Sonata #52 in G (Buchbinder).
WNYC—Liszt: Duo Sonata for Violin & Piano (Kantorow, Barda).

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TELEVISION

Daytime, July 13-15 and 18-19

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N UPTOWN
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W WOMETCO
(WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Fri/Little Orbit, the Astro Dog
Mon/The Cat in the Hat
Tue/Movie: Odyssey of the Pacific
S Wed/Noel Buys a Suit
Tue/Movie: Challenge to Be Free

6:30
2 News
4 Early Today
5 Groovie Goolies
11 Krofft Superstars
H Wed/Movie: Odyssey of the Pacific
Thu/Magic Hosted by Shari Lewis
Mon/Little Orbit, the Astro Dog

S Wed/Mon/Ann of the Wolf Clan (cc)
Thu/Movie: Challenge to Be Free
7:00
2 Morning News
4 Today
5 Spiderman
7 Good Morning America
9 Jimmy Swagart
11 Great Space Coaster
S Fri/Gold Bug

7:30
5 Popeye
9 Jim Bakker
11 Josie and the Pussycats
H Thu/Last Tribes of Mindanao
Fri/Movie: The White Lions
Tue/Video Jukebox
S Wed/Movie: Victory Mon/Mark Twain Theatre
Tue/Movie: Odyssey of the Pacific

8:00
5 Bugs & Porky
11 Tom and Jerry
H Wed/Movie: Arthur Mon/Movie: Grease 2
Tue/Movie: The Pirate Movie
S Thu/Movie: Popeye Fri/Movie: Oliver Twist

8:30
5 Flintstones
9 Wed/Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Superfriends
H Thu/Movie: Ruckus

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Pink Panther
S Tue/Paper Chase—The Second Year

9:30
2 Jokers Wild
5 My Three Sons
11 Munsters
H Fri/Fraggle Rock
S Wed/Fri/Mon/Aerobicise

10:00
2 \$25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 F Troop
H Wed/Fraggle Rock
Thu/Movie: Grease

2
Fri/Movie: The Pirate Movie
Mon/Movie: Arthur
Tue/Movie: Haywire
S Wed/Movie: The Unholy Garden
Thu/Movie: Show Boat
Fri/Movie: The Scapegoat
Mon/Movie: The Red Badge of Courage
Tue/Movie: The Girl in White
W Wed/Movie: Arthur
Thu/Movie: Six Pack
Fri/Movie: Death Trap
Mon/Movie: Rocky

3
Tue/Movie: Waltz Across Texas
10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks
11 Civic Programming
H Wed/Movie: Attack Force Z

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Wed-Fri/Love Boat
Mon-Tue/Too Close For Comfort
9 News

11:30
4 Dream House
5 Midday
7 Mon-Tue/Loving
9 You Asked For It
11 Rhoda
S Wed/Short Picks

12 NOON
2 Tattletales
4 Facts of Life
7 Family Feud
9 News
H Wed/Movie: Rocky 3
Thu/Video Jukebox
Fri/Inside Boxing
Mon/Gabe Kaplan as Groucho

S Wed/Movie: The Pirate Movie
Thu/Movie: Rocky 3
Fri/Movie: Six Pack
Mon/Movie: Grease 2
Tue/Movie: Pygmalion
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
H Wed/Movie: Phone Call From a Stranger (1952). Shelley Winters, Gary Merrill.
Thu/Movie: The Gallant Hours (1960). James Cagney, Dennis Weaver.
Fri/Movie: Gentlemen Prefer Blondes (1953). Marilyn Monroe, James Russell.
Mon/Movie: Winner Take All (1975). Shirley Jones, Laurence Luckinbill.
Tue/Movie: Notorious (1946). Cary Grant, Ingrid Bergman.
H Thu/Movie: Six Pack
Fri/Movie: Breakthrough
Tue/Howard Hughes: The Inside Story
W Vegetable Soup

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
S Wed/Movie: The Mississippi Gambler (1953). Tyrone Power, Julie Adams.
Thu/Movie: Daisy Kenyon (1947). Joan Crawford, Henry Fonda.
Fri/Movie: Hilda Crane (1956). Jean Simmons, Jean-Pierre Aumont.
Mon/Movie: I Accuse (1958). Jose Ferrer, Viveca Lindfors
Tue/Movie: The Story of Alexander Graham Bell (1939). Don Ameche, Loretta Young.
W Wed/Movie: Music Man
Thu/Movie: Waltz Across Texas
Fri/Movie: Victory
Mon/Movie: Falling in Love Again
Tue/Movie: The

French Lieutenant's Woman
1:30
2 As the World Turns
H Mon/Movie: Breakthrough
Tue/Movie: Six Pack

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
H Wed/Camelot
Fri/Movie: The White Lions
S Wed/Fri/Mon/Aerobicise
Thu/Movie: Grease 2
Tue/Movie: Six Pack

2:30
2 Capitol
5 Popeye
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/Movie: Under the Rainbow
S Wed/Movie: Mark Twain Theatre
Fri/Movie: Carbine Williams
Mon/Movie: The Opposite Sex

3:00
2 Guiding Light
4 Fantasy
5 Hanna Barbera
7 General Hospital
9 Ironside
11 Tom and Jerry
H Mon/Movie: Ruckus
W Thu/The Donkey Next Door
Fri/Movie: Your Turn, My Turn
Mon/Movie: All the Marbles

3:30
5 Bugs & Porky
11 Scooby Doo
H Tue/Video Jukebox
W Tue/Movie: Six Pack

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/Movie: Code Name: Trixie (1976). Lane Carroll, W.G. McMillan.
Thu/Movie: The Thing With Two Heads

(1972). Ray Milland, Rosy Grier.
Fri/Movie: Forbidden Planet (1956). Walter Pidgeon, Anne Francis.
Mon/Movie: Underwater (1950). Jane Russell, Richard Egan.
Tue/Movie: City Beneath the Sea (1953). Robert Ryan, Anthony Quinn.
11 Pink Panther
13 Sesame Street (cc)
H Fri/Little Orbit, the Astro Dog
Tue/Movie: Odyssey of the Pacific
S Thu/Movie: Odyssey of the Pacific
Tue/Hot Wheels
W Wed/Movie: Yankee Doodle Dandy
Thu/Movie: The French Lieutenant's Woman

4:05
S Wed/Movie: Legend of the Wild

4:30
4 More Real People
5 Gilligan's Island
7 People's Court
11 Mork and Mindy
H Wed/Fraggle Rock
Thu/Magic Hosted by Shari Lewis
Mon/Little Orbit, the Astro Dog
S Fri/Movie: Oliver Twist
Mon/Movie: Challenge to Be Free
Tue/Movie: Odyssey of the Pacific

5:00
2 **4** **7** News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Movie: Odyssey of the Pacific
W Fri/Movie: The Tempest
Mon/Best of Floyd

5:30
13 Electric Company
H Thu/The Cat in the Hat
Fri/Fraggle Rock
Tue/Movie: Haywire
S Thu/Movie: Popeye
W Mon/Men at Work
Tue/Tim Reid

Evening, July 13-15 and 18-19

Wed., July 13

6:00
2 **4** **7** News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Studio See
21 Summer Bookwatch
31 Brooklyn College Presents
S Movie: Victory
6:30
5 Man About the House

11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
H City Comment
H Movie: Attack Force Z
W News

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Vegas
11 Alice

13 Nightly Business Report
21 Doctor in the House
31 Righteous Apples
W Movie: Goldwyn Follies

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Reading Rainbow

8:00
2 Archie Bunker's Place
4 Real People
5 PM Magazine
7 Masada, Part 2 (cc)
9 Movie: The Looking Glass War (1970). Christopher Jones, Pia Degermark. Spy tale focusing on a Russian rocket.
11 Odd Couple
13 National Geographic Special: Sharks
21 All Creatures Great and Small

8:30
2 Gloria
5 Carol Burnett
11 Baseball: Yankees vs. Minnesota Twins
31 Say Brother

9:00
2 Movie: Prime Suspect (1982). Mike Farrell, Teri Garr.

9:30
4 Burglar Proofing
H Movie: Haywire
N Movie: Saint Jack
S Friday the 13th. Part 3

4 Facts of Life
5 Merv Griffin
13 What Makes Rabbit Run? A Profile of John Updike
21 The Good Neighbors
31 Videoville
W Movie: Guys and Dolls

9:30
4 Buffalo Bill
21 Doctor in the House

10:00
2 The News Is the News

5 News
7 Dynasty (cc)
9 N.J. Report
13 Bernstein/Beethoven
21 Fall and Rise of Reginald Perrin
31 Matter of Life and Death
N Movie: Alphaville
S Movie: The Beach Girls

10:30
4 Taxi
9 Meet the Mayors
21 Butterflies
H Howard Hughes The Inside Story

11:00
2 4 7 11 News
5 M*A*S*H
9 In Search Of
13 Masterpiece Theatre: A Town Like Alice
21 Inside Business Today

11:30
2 Movie: Police Story: Confessions of a Lady Cop (1979). Karen Black, Don Murray
4 Best of Carson
5 Baretta
7 Nightline
9 The Saint
11 News
21 Latenight
H Movie: Rocky III
S Bizarre
W Movie: Expose

12 MIDNIGHT
11 Odd Couple
N Movie: Tonight for Sure
S Movie: The Pirate Movie

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Saturday Night

1:00
5 Hogan's Heroes
7 Movie: Bikini Beach (1969). Frankie Avalon, Annette Funicello.
9 Siloam Christian Mission
W Movie: Arthur

1:15
H Buddy Hackett

1:30
4 11 News
5 Chico and the Man

1:40
S Movie: Raw Force

2:00
2 News
5 Movie: Legend of Boggy Creek (1972). David Hess, Lucy Grantham. A swamp monster appears in Arkansas.
9 Joe Franklin
11 Rookies

2:15
H Movie: Lookin' to Get Out

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 Movie: Hungry Hill (1947). Jean Simmons, Don O'Herlihy. Story of a nineteenth-century Irish family
11 Movie: Mirror of Deception (1975). Kim Darby, James Maxwell. Two roommates accept a job and vanish mysteriously

W Movie: Music Man

3:10
S Movie: Friday the 13th, Part 3

3:30
4 Bob Newhart

4:00
4 Here's Lucy
H Movie: Friday the 13th, Part 2

4:30
4 News
H Abbott & Costello

4:45
S Bizarre

5:00
11 Focus: N.J.

5:15
S Movie: The Unholy Garden

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News
H Howard Hughes The Inside Story

Thu., July 14

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 N.Y.U. Broadcast Lab
H Video Jukebox

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
H Movie: Ruckus
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Who's Supporting the Kids?
W Movie: Six Pack

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Baseball: Mets vs Cincinnati Reds
11 News
13 MacNeil/Lehrer
21 Bits, Bytes, and Buzzwords
S Movie: Challenge to Be Free

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Masada, Part 3 (cc)
11 Movie: Skyjacked (1972). Charlton Heston, Yvette Mimieux. Plane hijackers demand to be taken to Russia.
13 Monty Python
21 Long Island Week
31 Tony Brown's Journal
H Not Necessarily the News
N Movie: The Boat

8:30
5 Special: Josie
13 Sneak Previews
21 Under Sail
31 Afro-American Perspective
H Inside Boxing

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
13 Great Performances
Tinker, Tailor, Soldier, Spy
21 Sneak Previews
31 Bernstein/Beethoven.
H Movie: Six Pack
S Movie: Pygmalion
W Boxing: Frank vs Arlt

9:30
4 Cheers
21 Great Chefs of New Orleans

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Evening at Pops
21 Long Island Speak-Out
31 Looking East

10:10
9 Kiner's Korner

10:30
9 Newark and Reality
11 News
N Movie: Targets

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Movie: Beau Geste (1939). Gary Cooper, Ray Milland.
21 Long Island Week
H Movie: Zapped!
S Loving Friends and Perfect Couples
W Movie: That Lady Is a Tramp

11:30
2 Quincy
4 Best of Carson
5 Baretta
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight
S A New Day in Eden

11:45
4 Best of Carson

12 MIDNIGHT
9 Oral Roberts
11 Saturday Night
S Movie: Grease 2

12:05
N Movie: Yankee Doodle Dandy

12:30
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
W Movie: Walt Across Texas

12:40
2 McCloud

12:45
H Movie: Eye of the Needle

1:00
5 Hogan's Heroes
7 Movie: Pajama Party (1968). Annette Funicello, Tommy Kirk.
9 World Vision Special
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 Movie: The Blonde Bombshell (1933). Jean Harlow, Lee Tracy.
Satire of Hollywood in the 1930s.
9 Joe Franklin
11 Rookies
S Movie: The Happy Hooker Goes to Washington

2:30
4 Mary Tyler Moore
W Movie: Student Bodies

2:40
H Movie: Under the Rainbow

3:00
4 Mary Tyler Moore
9 Christian Children's Fund
11 Movie: Murder on the Midnight Express (1975). Judy Green, James Smillie. A woman becomes involved in the world of spying.

3:25
S Movie: Rocky 3

3:30
4 Bob Newhart

4:00
4 Here's Lucy
9 Christian Children's Fund
W Movie: The Lady With Red Boots

4:20
H Movie: Fighting Back

4:30
4 News
9 Christian Children's Fund
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S Movie: Odyssey of the Pacific

Fri., July 15

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne and Shirley
13 Reading Rainbow
21 Summer Bookwatch
H Movie: Breakthrough
S Movie: Six Pack

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Comments
W Tim Reid

7:30
2 2 on the Town
4 Family Feud
5 All in the Family

7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me
H Inside Boxing

8:00
2 Dukes of Hazzard
3 Powers of Matthew Star
5 PM Magazine
7 Benson (cc)
9 Outdoor Life
11 Movie: Off the Minnesota Strip (1980). Hal Holbrook, Mare Winningham. A runaway teenager decides to return home.
13 Washington Week in Review

8:30
2 Nature of Things
3 East 103rd Street
4 Buddy Hackett
N Movie: The Fireman's Ball
S Paper Chase—The Second Year
W Baseball: Yankees vs. Texas Rangers

8:30
5 Healthbeat
7 At Ease
9 Baseball: Mets vs Houston Astros
13 Wall Street Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Masada, Part 4 (cc)
13 World: Against Wind and Tide—A Cuban Odyssey
21 Movie: Courageous Mr. Penn (1942). Clifford Evans, Deborah Kerr.
H Amanecer
11 Boxing: Spinks vs Mustafa
S Movie: Body Heat

9:30
31 Presente

10:00
2 Falcon Crest
4 Eischied
5 11 News
13 Innovation
21 Masterpiece Theatre: A Town Like Alice
N Movie: Yojimbo

10:30
11 News
13 21 NAACP Convention '83
W Richard Brown

11:00
2 4 7 News
5 M*A*S*H
9 FM-TV
11 Odd Couple
31 Music Video Party
H Movie: The Soldier
S Movie: Private Lessons
W Leonard Report

11:30
2 Movie: Police Story The Hunters (1974). Tony Lo Bianco, Don Meredith.
4 Best of Carson
5 Baretta
7 Nightline
11 Honeymooners
13 Movie: The Invisible Man (1933). Claude Rains, Henry Travers
21 Latenight
W Movie: Vista Valley P.T.A.

11:45
4 Best of Carson

12 MIDNIGHT
11 Saturday Night

N Movie: Becket

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
S Movie: Zapped!

12:35
H Movie: Cat People

1:00
5 Soul Train
7 Movie: Musclic Beach Party (1968). Frankie Avalon, Annette Funicello
9 Siloam Christian Mission
11 Twilight Zone
W Movie: Frankenstein.

1:30
11 News

1:45
2 Movie: The Last Circus Show (1975). James Whitmore, Lee J. Cobb

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:10
S Movie: Foreplay

2:30
5 Movie: Dracula's Great Love (1975). Jack Taylor, Charo Soriano. Count Dracula's lover refuses to join him in the underworld

2:40
H Movie: The Pirate Movie.

3:00
4 Mary Tyler Moore
9 Movie: Requiem for a Secret Agent (1965)
11 Rodeo Superstars Championship
W Movie: Death Trap

3:30
4 Mary Tyler Moore

3:40
2 Movie: Love Is Not Forever (1974). Gary Frank, Debralee Scott.
S Movie: Body Heat

4:00
4 Bob Newhart
11 Candid Camera

4:20
H Movie: The Soldier

4:30
4 Here's Lucy
11 Abbott and Costello

5:00
4 News
11 Biography
W Tim Reid

5:30
2 Public Hearing
11 Gigglesnort Hotel

5:35
9 Movie: The Devil Bat (1942). Story of bats trained to attack when they smell perfume

5:45
S Paper Chase—The Second Year

Mon., July 18

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow

SOLUTIONS TO LAST WEEK'S PUZZLES

MARITIME MARRAM
I E R I T R E U
D I S S E N T E R I N C A S
L I A R A S U I
A U N T S E P I D E R M I C
N U N S B H
D I S T R E S S E D V E R A
C T E E E T N T
O M E N W R I S T W A T C H
U R B G I C
N O N P A R E I L T E N C H
T I P N A E C I A
E S A T T E B M
S A T I N G W H I S K E R S

L O N G A A M B L E F E D O R A
L E N O R E S M A R A T F E L I N E S
A V E R A G E B R I G H T O N B E A C H
M I A M I E X P O S E W I D E G A L
V E T O N O N A T L A N T I C C I T Y
E L I S H A P A L M B E A C H S T O R Y
A L T A V I S T A M A E S D O E
A B E L A L I S O V S E T A
T H E G I R L F R O M J O N E S B E A C H
H A T E I L S P E N R O L L
A N U M A N E D A I N T I E S T
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E D E A P I G C O N E Y I S L A N D
F U N I N A C A P U L C O E P A U L E T
O L D W I T H A R I E L S E L L E R S
R E S O L E R I O T S S L U E D

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TELEVISION

- 21 Summer Bookwatch
 31 All About TV
 11 Gabe Kaplan as Groucho
 5 Movie: Grease 2

- 6:30
 5 Man About the House
 11 Barney Miller
 13 N.J. Nightly News
 21 Reading Rainbow
 31 City Comment
 W News

- 6:45
 31 News From City Hall

- 7:00
 2 4 7 News
 5 M*A*S*H
 9 Vegas
 11 Alice
 13 Nightly Business Report

- 21 Doctor in the House
 31 Up and Coming
 W Movie: Rocky 3

- 7:30
 2 Muppets
 4 Family Feud
 5 All in the Family
 7 Entertainment Tonight
 11 News
 13 MacNeil/Lehrer
 21 Photo Show
 31 Opening Night
 H Fraggie Rock

- 8:00
 2 Square Pegs
 4 Movie: Sophia Loren: Her Own Story (1980). Rip Torn, Sophia Loren.
 5 PM Magazine
 7 Baseball: Kansas City Royals vs. Toronto Blue Jays
 9 Movie: Nevada Smith (1966). Steve McQueen, Karl Malden. A man tries to avenge the murder of his parents.
 11 Special: Solid Gold Salutes the '70s
 13 Frontline: The Money Lenders
 21 Jacques Cousteau: Whales
 31 Decade of Discontent
 H Movie: Arthur
 N Movie: The Apple Game
 S Lone Star Bar & Grill

- 8:30
 2 Private Benjamin
 5 Carol Burnett

- 9:00
 2 Tucker's Witch
 5 Merv Griffin
 13 Great Performances: Brideshead Revisited
 21 Championship Skating
 31 Cityscope
 W Movie: Bad Timing

- 9:30
 31 Computer Programming
 S Bizarre

- 10:00
 2 Cagney & Lacey
 5 11 News
 13 Magic of Dance
 21 Who's Supporting the Kids?
 31 Therese Racquin
 H Movie: Grease 2
 N Movie: Tonight for Sure
 S Movie: The Happy Hooker Goes to Washington

- 10:30
 9 11 News

- 11:00
 2 4 7 News
 5 M*A*S*H
 9 In Search Of
 11 Odd Couple
 13 Austin City Limits
 21 Tony Brown's Journal

- 11:15
 W Movie: Cinderella

- 11:30
 2 Hart to Hart
 4 Best of Carson
 5 Baretta
 7 Nightline
 9 The Saint
 11 Honeymooners
 21 Latent
 S Movie: Body Heat

- 12 MIDNIGHT
 21 Saturday Night
 H Gabe Kaplan as Groucho
 N Movie: Cutter's Way

- 12:30
 4 David Letterman
 5 Mary Hartman, Mary Hartman
 7 News One on One
 9 Lie Detector

- 12:40
 2 Columbo

- 12:45
 W Movie: Falling in Love Again

- 1:00
 5 Hogan's Heroes
 7 Movie: Holiday For Lovers (1959). Jane Wyman, Clifton Webb.
 9 Christian Children's Fund
 11 Twilight Zone

- 1:30
 4 11 News
 5 Chico and the Man
 H Comedy Store's 11th Anniversary Show
 S Movie: Grease 2

- 2:00
 2 News
 5 Best of Midday
 9 Joe Franklin
 11 Rookies

- 2:30
 4 Mary Tyler Moore
 H Movie: Death Wish 2
 W Movie: The Drowning Pool

- 3:00
 4 Mary Tyler Moore
 9 Movie: The Strawberry Statement (1970). Bruce Davison, Kim Darby.
 11 Movie: Once the Killing Starts (1974). Patrick O'Neal, Patricia Donahue. A woman becomes her husband's murder victim.

- 3:20
 5 Off the Set

- 3:25
 S Bizarre

- 3:30
 4 Bob Newhart

- 4:00
 4 Here's Lucy
 H Movie: Grease 2
 S Lone Star Bar & Grill

- 4:30
 4 News
 11 Abbott and Costello
 W Men at Work

- 5:00
 11 Biography

- 5:30
 4 Health Field
 5 Christian Children's Fund

- 7 Richard Simmons
 9 Morning Stretch
 11 News
 5 Last of the Caddoes

Tue., July 19

- 6:00
 2 4 7 News
 5 Three's Company
 9 S.W.A.T.
 11 Laverne & Shirley
 13 Reading Rainbow
 21 Summer Bookwatch
 S Movie: The Pirate Movie

- 6:30
 5 Man About the House
 11 Barney Miller
 13 N.J. Nightly News
 21 Reading Rainbow
 31 City Comment
 W News

- 6:45
 31 News From City Hall

- 7:00
 2 4 7 News
 5 M*A*S*H
 9 Benny Hill
 11 Alice
 13 Nightly Business Report
 21 Doctor in the House
 31 Que Pasa U.S.A.
 W All Star Showcase

- 7:30
 2 Muppets
 4 Family Feud
 5 All in the Family
 7 Entertainment Tonight
 9 Baseball: Mets vs. Atlanta Braves
 11 News
 13 MacNeil/Lehrer
 21 Here's to Your Health
 31 Tony Brown's Journal

- 8:00
 2 On the Road With Charles Kuralt
 4 The A Team
 5 PM Magazine
 7 The 1/2 Hour Comedy Hour
 11 Movie: Murder in Texas (1981). Farrah Fawcett, Katharine Ross.
 13 Nova
 21 Frontline (cc)
 31 With Ossie and Ruby
 H Howard Hughes: The Inside Story
 N Movie: Saint Jack
 S Movie: Pygmalion
 W Baseball: Yankees vs. Minnesota Twins

- 8:30
 2 Our Times With Bill Moyers
 5 Carol Burnett
 7 Joanie Loves Chachi (cc)
 31 Detroit Black Journal

- 9:00
 2 Movie: Fedora (1978). William Holden, Marthe Keller.
 4 Remington Steele
 5 Merv Griffin
 7 Three's Company (cc)
 13 Lifeline
 21 Masterpiece Theatre: A Town Like Alice
 31 Evening at Pops
 H Movie: Humongous

- 9:30
 7 9 to 5 (cc)

- 10:00
 4 St. Elsewhere
 5 11 News
 7 Hart to Hart (cc)
 9 9 on N.Y.
 13 Years of Darkness
 21 Bernstein/Beethoven

- 31 Great Performances: Brideshead Revisited
 N Movie: Targets
 S Paper Chase—The Second Year

- 10:30
 9 Newark and Reality
 11 News
 H Not Necessarily the News
 W Movie: The Lady With Red Boots

- 11:00
 2 4 7 News
 5 M*A*S*H
 9 In Search Of
 11 Odd Couple
 21 Inside Washington
 H Movie: Friday the 13th, Part 2
 S Movie: Six Pack

- 11:30
 2 Quincy
 4 Tonight
 5 Baretta
 7 Nightline
 9 The Saint
 11 Honeymooners
 21 Latent

- 11:35
 13 Street of Chance (1930). William Powell, Kay Frances.

- 12 MIDNIGHT
 21 Saturday Night
 H Movie: Funeral Home

- 12:15
 W Movie: American Nightmare

- 12:30
 4 David Letterman
 5 Mary Hartman, Mary Hartman
 7 News One on One
 9 Lie Detector
 11 Movie: Friday the 13th, Part 3

- 12:40
 6 McMillan

- 12:50
 S Movie: The Pirate Movie

- 1:00
 5 Hogan's Heroes
 7 Movie: Gidget (1959). Sandra Dee, James Darren.
 9 World Vision
 11 Twilight Zone

- 1:30
 4 11 News
 5 Chico and the Man

- 2:00
 2 News
 5 Movie: The Clock (1945). Judy Garland, Robert Walker.
 7 Joe Franklin
 11 Rookies
 W Movie: Six Pack

- 2:10
 H Movie: The Pirate Movie

- 2:30
 4 Mary Tyler Moore
 S Movie: Friday the 13th, Part 2

- 3:00
 4 Mary Tyler Moore
 9 Movie: Lease of Life (1956). Robert Donat. Kay Walsh. About a country vicar with one year to live.
 11 Movie: One Deadly Owner (1974). Donna Mills, Jeremy Brett. A woman's new Rolls Royce has a mind of its own.

- 3:30
 4 Bob Newhart

TELEVISION

5 Bizarre
W Movie: Fruits of Passion

11:30
2 News
4 Saturday Night Live
5 Harness Racing From Roosevelt Raceway
11 Honeymooners
13 Great Performances Tinker, Tailor, Soldier, Spy
H Movie: Six Pack
W Movie: The Beach Girls

11:45
7 Movie: The Wind and the Lion (1975). Sean Connery, Candice Bergen

12 MIDNIGHT
9 Championship Wrestling
11 Laugh Trax
N Movie: Head

12:15
2 Sportspeople

12:30
2 Movie: Ski Lift to Death (1978). Howard Duff, Deborah Raffin.
W Movie: On the Nickel

1:00
4 Rock 'N' Roll Tonight
9 Movie: Dr. Jekyll and Sister Hyde (1973). Martin Beswick, Gerald Sim. A male killer metamorphoses into a woman
11 Best of the Midnight Special

1:05
5 Movie: Friday the 13th, Part 2

1:20
5 Movie: East of Eden (1955). James Dean, Julie Harris. Two brothers compete for their father's love.
H Movie: Friday the 13th, Part 3

2:00
11 News

2:10
7 Movie: The Mask of Sheba (1970). Inger Stevens, Walter Pidgeon.

2:30
4 Evening at the Improv
11 Solid Gold
W Movie: Montenegro

2:35
5 Movie: Lunch Wagon

2:40
2 Movie: Frankenstein: The True Story (1973). Michael Sarrazin, James Mason. Part 1.

2:50
H Movie: Penitentiary 2

3:00
9 Movie: Run of the Arrow (1956). Rod Steiger, Sarita Montiel.

3:30
4 Tomorrow's Music Today
11 Movie: The Next Victim (1975). Carroll Baker, T.P. McKenna. A murderer tracks a disabled woman

4:00
4 Mary Tyler Moore

4:05
5 Bizarre

4:30
5 Movie: Guys and Dolls
W Movie: Find the Lady

4:35
2 Movie: Frankenstein: The True Story (1973). Part 2.

4:45
H Howard Hughes: The Inside Story

5:00
11 Biography

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., July 17

6:00
9 N.J. Report
11 News
H Movie: Attack Force Z

6:30
2 Felix the Cat
7 9 News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 To be announced
11 Robert H. Schuller
5 Hot Wheels

7:30
4 Here's Lucy
5 Time for Timothy
7 This Is the Life
9 Jack Van Impe
11 Movie: Victory
5 Benji Takes a Dive

8:00
2 For Our Times
4 Bob Newhart
7 Jimmy Swaggart
5 Hagsman, Jenny O'Hara.
9 Terry Cole-Whitaker
11 Frederick Price
5 Movie: Legend of the Wild

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Sesame Street

9:30
4 Ebony/Jet Celebrity Showcase

5 Movie: The Lost Continent (1968). Eric Porter, Suzanna Leigh Ship passengers survive a storm only to become entangled in people-eating seaweed.
7 Safari to Adventure
9 Point of View
11 Jodie and the Pussycats
H Movie: Rocky 3

10:00
4 Positively Black
7 Entertainment This Week
9 Mass
11 Tom and Jerry
13 Electric Company
5 Movie: Rocky 3
W My 17th Summer

10:30
2 Public Hearing
4 Visiones
9 That's the Spirit
11 Pink Panther
13 Wild America

11:00
2 Newsmakers
4 First Estate
7 Golf: British Open
9 Make Peace With Nature
11 Three Stooges
13 Frontline
W The Donkey Next Door

11:15
5 Movie: Tarzan Finds a Son (1939). Johnny Weissmuller, Maureen O'Sullivan. Tarzan finds a plane crash survivor.

11:30
2 Face the Nation
4 Today in N.Y.
9 Rex Humbard
11 Movie: Buck Privates (1941). Bud Abbott, Lou Costello. Two army recruits end up in a camp with a former enemy as their sergeant
H Fraggile Rock

12 NOON
2 Channel 2 the People
4 News
9 Robert H. Schuller
13 What Makes Rabbit Run? A Profile of John Updike
21 Last Chance Garage
4 The Who Tour 1982
5 Movie: Liar's Moon
W Movie: The Drowning Pool

12:30
2 Movie: The Return of the World's Greatest Detective (1976). Larry Hagman, Jenny O'Hara.
4 Meet the Press
21 Magic of Animal Painting

1:00
4 Church of the Russians
5 Movie: Roustabout (1964). Elvis Presley, Barbara Stanwyck. A singer falls in love with a carnival owner's daughter.
7 Like It Is
9 Golf: Merrill Lynch-Golf Digest Tournament
11 Honeymooners
13 National Geographic Special: Sharks
21 Washington Week in Review

1:30
11 This Week in Baseball
21 Wall Street Week

H Movie: Attack Force Z

2:00
2 Golf: McDonald's LPGA Golf Classic
4 SportsWorld: Michigan 500
7 Eyewitness News Conference
11 Baseball: Yankees vs. Texas Rangers
13 Great Performances. Brideshead Revisited
21 Sports America
5 Movie: Victory
W Movie: The Salamander

2:30
7 This Week With David Brinkley

3:00
5 Movie: Last Train From Gun Hill (1959). Kirk Douglas, Anthony Quinn.
9 Movie: That Man in Istanbul (1966). Horst Buchholz, Sylvia Koscina. An undercover F.B.I. agent engages a playboy in the hunt for a missing scientist.
21 Six-Gun Heroes
H Movie: Victory

3:30
7 This Is the USFL

4:00
2 Sports Sunday
7 NCAA Preview
13 Wall Street Week
21 Matinee at the Bijou
31 Washington Week in Review
5 Movie: Show Boat
W Movie: Waltz Across Texas

4:30
7 American Sportsman
9 CNN News
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Movie: Law and Order (1976). Darren McGavin, Suzanne Pleshette. Story of three generations of law enforcement officers
9 Those Amazing Animals
11 Movie: Suicide Run (1970). Michael Caine, Cliff Robertson. Two soldiers target a Japanese communication station.
13 Innovation
31 Inside Washington
H Camelot

5:30
4 Al McGuire on Sports
13 Firing Line
21 Sneak Previews
31 Cityscape

6:00
2 4 7 News
9 Road to L.A.
21 Numero Uno
31 All About TV
5 Faerie Tale Theatre
W Movie: Grease 2

6:30
2 4 7 News
9 Ireland: A Television History
21 Matters of Life and Death
31 Searching

7:00
2 60 Minutes
4 Voyagers!
7 Making of Superman 2
9 The Saint

21 Inside Albany
31 Reboop
5 A Far Out Fourth

7:30
13 Creativity With Bill Moyers
21 Faces of Medicine
31 Getting to Know Me
11 Fraggile Rock
5 Benji Takes a Dive

8:00
2 Alice
4 CHiPS
5 Movie: Emergency Room (1983). Sarah Purcell, LeVar Burton. A former nurse returns to a hospital as a doctor.
7 Football: USFL Championship
9 Straight Talk
11 At the Movies
13 River of Sand
21 Murder Most English: Clouds of Witness
31 Black Theatre Movement
H Movie: Rocky 3
11 Movie: Ashes and Diamonds
5 Movie: Victory
W Movie: Friday the 13th, Part 3

8:30
2 One Day at a Time
11 Wall Street Journal Report

9:00
2 Jeffersons
4 Movie: Getting Away With Murder (1976). Jon Voight Robert Shaw.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: A Town Like Alice
21 Movie: Down Argentine Way (1940). Don Ameche, Betty Grable.
31 Amanecer

9:30
2 Newhart
9 World Tomorrow
31 Presente

10:00
2 Trapper John M.D
5 11 News
9 Jimmy Swaggart
13 The Good Neighbors
31 Crisis to Crisis
H Movie: Fighting Back
N Movie: Yankee Doodle Dandy
5 Movie: Rocky 3
W Movie: Fast-Walking

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Matters of Life and Death

11:30
5 David Susskind
7 News
11 Honeymooners
13 Matinee at the Bijou

11:40
H Movie: Lookin' to Get Out

11:45
2 Sports Update
4 Movie: The Eyes of Laura Mars (1983). Faye Dunaway, Tommy Lee Jones

5 Movie: All the Marbles

12 MIDNIGHT
2 Movie: Getting Married (1978). Richard Thomas, Bess Armstrong
7 Sports Special
9 Movie: Chad Hanna (1940). Henry Fonda, Linda Darnell. Story of a boy and his love for a circus performer.
11 Streets of San Francisco
W Movie: Macbeth

12:10
N Movie: Das Boot

12:15
7 Movie: Daughter of the Mind (1969). Ray Milland, Dan Murray.

1:00
11 Twilight

1:30
5 Moneyworks
11 News
H Movie: Humongous

1:45
4 Mary Tyler Moore
5 Movie: Friday the 13th, Part 3

2:00
2 News
9 Outer Limits
11 It's Your Business

2:05
7 Movie: Bunny O'Hare (1971). Bette Davis, Ernest Borgnine.

2:15
4 Positively Black

2:30
11 Movie: Not Guilty (1974). Christopher George, Richard Todd. A businessman is framed as the murderer of his wife

2:45
4 First Estate

3:00
9 Movie: Stella (1950). A family has troubles collecting insurance money.

3:05
H The Who Tour 1982

3:15
4 News

3:20
5 Movie: Liar's Moon

4:00
11 Candid Camera

4:30
11 Abbott and Costello

4:35
H Movie: The House Where Evil Dwells

5:15
5 Faerie Tale Theatre

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch

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Female Writer—Worldly yet gentle, seeks midyears man to 60. NYM Box 2206

Pretty, Ambitious Doc—26, movie fan seeks tall successful man, single, for company, romance. NYM Box 2179.

Divorced, 30's, Female—Executive seeks male companion with similar background. NYM Box 2180.

Attractive Jewish Female—33, over achieving professional seeks attractive, secure single Jewish male professional. Sense of humor essential. NYM Box 3006.

Attractive Male Executive—41, seeks woman liberated enough to indulge her fettered fantasies. NYM Box 2181.

Tall Handsome Married—Professional, 35, with free evenings wishes to meet slim, attractive female, 25-40 for discreet, lusty affair. NYM Box 2182.

Elegant, Very Bright—Warm, giving, divorced, Jewish, female executive, 43; quite zaftig nonetheless lovely: successful, stylish, interesting, sane. Wanting a close and lasting relationship. NYM Box 2183.

Pretty, Witty, Warm—Full-figured career woman 38, seeks positive, loving, manly man to share "best things in life". What are they to you? NYM Box 2184.

Single Professional—31, Swiss, top academic credentials, seeks smart and charming young lady to share our happiness and love. NYM Box 2186.

Classy, 33, White—Male likes excitement but also quiet times at home. Looking for attractive but down to earth female, 22-30, for a meaningful relationship. Photo/phone. NYM Box 2185.

Romantic Single Female—27 educated attractive and slim seeks successful handsome single male 28-38 for relationship. Photo/phone. NYM Box 2187.

Attractive, Bright Lady—32, slim, summering in Hamptons, seeks great guy for lasting relationship. NYM Box 2188.

Oriental, Petite, 38—Professional, never married, Christian female seeks oriental or white counterpart for lasting relationship. Phone. NYM Box 2190.

Quality Seeking Quality—Extraordinary sense of humor essential! Very bright, well educated, well travelled, capable, divorced Jewish female, 31. Offer warmth, honesty, integrity, much more. Seek very bright, happy, attractive man, 30-38, tall, solid, who finds his work exciting, gratifying (not consuming). I love the ocean, Paris, hugs. If you're a terrific man who can appreciate how hard it was to run this ad, if I sound special (and I am), write soon. My friends say you're out there, but where? P.O. Box 483, Chappaqua, NY 10514.

Babe—I'm in the city by the bay but I left my heart with you. New York never looked lovelier than that night in Brooklyn Heights. We've been apart too long and I miss you more than I can say. Let's not let July slip away without that slow candlelight bath. It'll be fantastic. You will always be my love. Your bro.

Male Executive, 45—Trim, attractive, married to often absent travel seeking female counterpart for a warm, caring and discreet affair. NYM Box 3009.

Beatrice—Couldn't call at 11 on 6/29. Please respond again. NYM Box 2110.

Male—41; tall, attractive, bright and witty (isn't everybody?) Wishes to meet female for friendship, relationship, whatever. Will answer all replies (assuming I get any). Be the first on your block. NYM Box 2195.

Cycling Companion—For New England weekends. Seek cheerful and experienced lady cyclist for 30-60 mile jaunts from 1 gourmet inn to another. Box NYM 3010.

Sparkly, Articulate, Non-bimbo—Seeks bright, over 45, professional gent of means to buy/share dinners in fine New York restaurants. Offer good looks, above average smarts, humor, compassion and loving disposition. Let's meet for a glass of wine. NYM Box 2193.

Tall, Slim, 41—Advertising art director, recently divorced woman with two preteen children. Seeks male for friendship and fun. Send bio and photo. No gold chains please. NYM Box 3011.

Curly—Happy 44th Birthday from me in NY Magazine. I love you forever. Sparky.

Rascally Rabbit—Can't believe the 2nd 6 months can beat this, but let's give it a try. Here's to the rest of our lives!

Warm, Vivacious, Attractive—Jewish lady, mid 40s, blonde, green eyes, slim, would like to meet attractive, trim, unattached, Jewish affluent man who wishes to enhance his life. NYM Box 3008.

J—Please call me! Mention this ad for free gift. M.

Inattentive, Plump Female—Procrastinator. Compulsive reader. Good cook. NYM Box 2202.

Renaissance Man—(29 6'1" dark blond blue eyes vegetarian athletic). Successful entrepreneur producer writer artist etc. Intelligent, zany, adventurous, handsome, charismatic, romantic, sexy and lovingly sensual. Seeks beautiful soulmate, 18-30 with a great body and a great mind. Photo? NYM Box 2197.

Warm Sensitive Handsome—Married man seeks attractive female for warm discreet affair. Phone. NYM Box 2198.

Wanted—Sincere, attractive, warm, successful, single Jewish man, 37-45, for a lasting relationship. Reward: Attractive, warm, witty, successful, single Jewish woman, 34. Phone. NYM Box 2199.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—\$230.00 per inch; two consecutive ads—\$205.00 per inch per issue; three consecutive ads—\$190.00 per inch per issue; four consecutive ads, \$175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of 1/4 inch. Extra \$10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by Closing (every Tuesday by 12 noon for following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

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NEW YORK MAGAZINE COMPETITION

something of a renaissance."

Gun Fires Chickens at Planes
 LANGLEY, Va., June 8 (UPI)—Officials at Langley Air Force Base said today that a cannon that hurls dead chickens at airplanes at 700 miles an hour is helping to reduce accidents caused by jets hitting birds. Maj. Dennis Funnemark said the device, called a chicken gun, was a converted 20-foot cannon that shoots 4-pound chickens into engines, windshields and landing gear to determine how much damage such collisions can cause.

—The New York Times

—Did you say Funnemark? Dennis Funnemark?

Above, the genuine article. Competitors are invited to provide a short clipping (or photocopy) from any identified newspaper or magazine and add a brief exegesis.

Results of Competition 477, in which you were asked to describe firms showing a loss—one letter omissions from familiar corporate names.

Report: An enormous entry. Large. Very big. Huge, even. Thousands of names. Piles of cards. Go imagine the repeats. Many repeats. Numbers of them. Oodles. Lots. An enormous quantity. For example: Boomingdale's. Saks Fifth Venue. Xero. Playboy. Playbo. Ears Roebuck. Abercrombie & Itch. 20th Century Ox. BC. BS. BM. NB. Iticorp. Citycop. Die Savings. Dim Savings. Harem Savings. Chemical Ban. Organ Guarantee. Irving Rust. Bakers Trust. General Ills. Pain Webber. Prudential Ache. Ow Jones. Dun & Badstreet. Price Waterhose. Oldman Sachs. Sin of the Dove. Widows on the World. Stuffers. Burger Kin. Urger King. Oy Rogers. Sari's. N.Y. Angers vs. N.Y. Slanders. Easter Airlines. Astern Airlines. Tans World Airlines. Boing. Random Hose. Stein & Da. Bares & Noble. Bausch & Lob. Union Carbide. Union Caride. Stop & Hop. Oys R Us. Toota. Procter & Amble. L. L. Ban. The Word Trade Center. New Yok Magazine. Here and there, a peculiarly choice description saved a company from the repeat heap. Only one or two. Two, maybe. Possibly three. Not many. A handful. Fewer than four. Just a couple. Uh, is this clear?

First Prizes of two-year subscriptions to "New York" to:

MARLBOO—the cigarette that scared the hell out of the Surgeon General
 Mal Braverman, N.Y.C.

HALLMAR CARDS—When You Care Just Enough to Send the Slightly Flawed
 Bill Teiper, address please, Albany, N.Y.

LEI STRAUSS—denim wreaths
 Jo Oshiro, Corvallis, Ore.
 sp. mention: Moss Beecroft, Newport News, Va.

GOODYEAR TIE & RUBBER COMPANY—prom-night accessories
 Herbert DuVal, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

SPERRY AND—the acquisition corporation
 Edmund Conti, Summit, N.J.

PAL MAL—cigarettes for a sick friend
 Tom Lester, West Los Angeles, Calif.

PAC RABANNE—video games pour homme
 Boris Lynne, Los Angeles, Calif.

And Honorable Mention to:

JOHNNY WALKER LACK LABEL—generic Scotch
 Evan Edwards, N.Y.C.;
 Judy Klein, East Brunswick, N.J.;
 Linda Begelman, Rockville Centre, N.Y.

AXWELL HOUSE—hatchet jobs: Good to the Last Chop
 Carol Hodges, Mitchellville, Md.

TRANS WORD AIRLINES—Just Tell Us Where You Want to Go
 Renee Leshne, Tenaftly, N.J.

AIDAS—running shoes for divas
 R. L. Riley, Kings Park, N.Y.

THE WHITEY MUSEUM OF AMERICAN ART—honky sculpture
 L. Eisenberg, Miami, Fla.

MATTE TOYS—manufacturers of lackluster playthings
 Eileen Cowell, N.Y.C.

COMPETITION NUMBER 480 BY MARY ANN MADDEN

ONE STAR CAFE—Country-Western bar with so-so food

Ben Patterson, San Diego, Calif.
 similarly: Nippy Feder, Brooklyn

ALOA—Hawaii's largest aluminum company

Curtis W. Magee, Newport, R.I.

REVERE COPPER AND BRAS—failed conglomerate

Mrs. Nancy Naftulin, Bryn Mawr, Pa.

STANDARD BANDS—swell groups for weddings, bar mitzvahs, wakes

Ovilia Levine, Phoenix, Ariz.

NEW YORK TIES—All the Noose That's Fit To Print

David W. Thurston, Rye, N.Y.

PUSS 'N' BOOS—unpopular cat food

Robert McLain, N.Y.C.

UNROYAL—plebian tires

Mary Kelly Felmet, Wintersville, Ohio

GROSSET & UNLAP—stand-up publishers

Seymour Steinhardt, Little Falls, N.J.

ESTERN AIRLINES—We're gonna fasten your seat belt, lock the johns, deprive you of food, water, and cabin attendants, and by the time we land you'll have "got it."

Dan Steinbrocker, Los Angeles, Calif.

WELLS FARO—one bank that's willing to gamble

William J. Garry, Santa Monica, Calif.

RALSTON PURNA—curried food for cats

Zachary Zachin, Forest Hills, N.Y.

& M CANDIES—they melt in your mouth and in your left hand

Evelyn Bielecki, Studio City, Calif.

OMEN'S WEAR DAILY—fashion predictions

Juan Bell, N.Y.C.

CONAN'S—housewares for barbarians

Stanley C. Kowalczyk, Jr., Freeland, Pa.

BERGDORF GOOMAN—beautiful clothes but icky prices

Larry Laiken, N.Y.C.

MUTUAL OF OAHA—insurance company with surprisingly affordable policies

Ped Harrison, Indianapolis, Ind.

E.I. DU POT DE NEMOURS—chaises percées

Jack Levine, Tallahassee, Fla.

BOO OF THE MONTH CLUB—choice works from ghostwriters

James Chotas, N.Y.C.

LAD'S END—mail-order catalogue for the older gentleman

Yvonne Cable, Brooklyn

LITTLE, BROW—books for the subliterate

Mathilde Lynch, Nantucket, Mass.

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Gordon S. Pierce, Greensburg, Pa.
similarly: Sue Berkman, N.Y.C.

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really grabs you

E. Warms, Tenafly, N.J.

DU POT—Better Things for Better Living
Through the Use of Mind-Altering
Substances

Michael Maus, Miami, Fla.

KIMBERLY LARK—manufacturers of ciga-
rette papers

Julia Nastulin, Bryn Mawr, Pa.

CAESAR'S PLACE—family-style hotel in
Las Vegas

Jane Actmann, Studio City, Calif.
similarly: Ronald H. Reisman, N.Y.C.;
Marion Dunofsky, Kew Gardens, N.Y.;
Beverly Stix, Wallingford, Pa.;
Joel Reisman, Nanuet, N.Y.

H & R LOCK—taxes prepared/doors
repaired

Joan Stein, N.Y.C.

LIE—magazine featuring retouched photo-
graphs

A. J. Theis, Lake Park, Fla.

THE HOUSE OF DIO—papal vestments
George Erengis, West Los Angeles, Calif.

RICE-A-RON—Oriental Cuisine Fit for
a President

Jan Leary, Goshen, Mass.

HIRAM WAKER—eye openers
Frieda Bennett, Summerfield, Fla.

HART, SCHAFFNER & MAX—clothiers who
recently promoted their top salesman
Bryan Beecroft, Norfolk, Va.

PAST BLUE RIBBON—brewers of flat beer
S. Ruth Goodman,
Huntington Woods, Minn.;
Jeffrey Staff, Plymouth, Mass.

HANGING TIMES—the magazine recom-
mended by Merrill Lynch
Vince Sabatino, Flushing, N.Y.

VOLKSWAGE—the German equivalent of the
U.A.W.

Chris Schultz, N.Y.C.
similarly: Wayne M. Ozzi, Staten Island

GM—film studio, distributor of Recall of the
Jedi

Philip Jerry, N.Y.C.

HITON INTERNATIONAL—hotels for swing-
ing singles

Al Wichman, Minnetonka, Minn.

OGLIVY & MATER—family-owned advertis-
ing agency

Arleen Arzigian, Watertown, Mass.
similarly: Rosemary Rothschild, N.Y.C.

Competition Rules: POSTCARDS ONLY. One entry
only should be sent to Competition Number 480, New
York Magazine, 755 Second Avenue, New York, N.Y.
10017. It must be received by July 22. Editor's de-
cisions are final, and all entries become the property
of New York. First-prize winners will receive two-year
subscriptions to New York, and runners-up will re-
ceive one-year subscriptions. Results and winners'
names will appear in the September 19 issue. Out-of-
town postmarks are given three days' grace.

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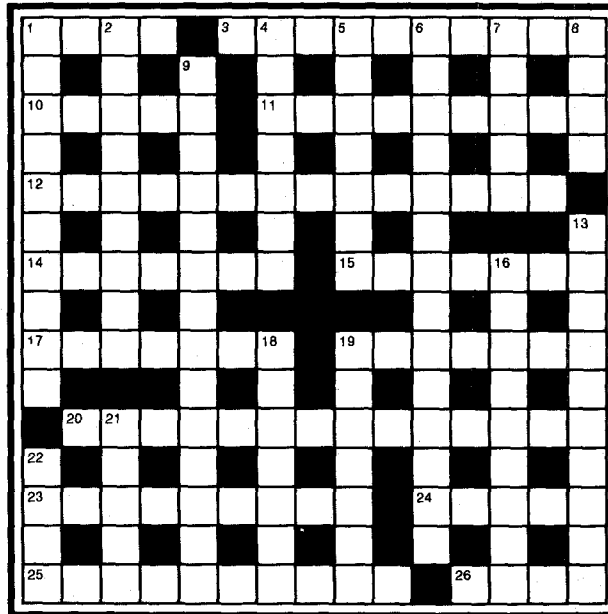
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'SUNDAY TIMES' OF LONDON CROSSWORD

- Across**
- 1 Shoe for beast of burden. (4)
 3 Poorer mass stuffed in unoccupied space. (5,5)
 10 Refusal given to knight? (2,3)
 11 Revealing all to international organisation's monarch. (9)
 12 Clothing material made by ICI? Liars talk if so deranged! (10,4)
 14 Confectionery in container with cracked side. (7)
 15 Justification for armaments? (7)
 17 Little creature of the ocean, crushed to pulp. (4-3)
 19 It could be a reaction to many things, including a ghastly card. (7)
 20 Couldn't be fitter, in campanologist's parlance? (2,5,2,1,4)
 23 Doesn't agree you need wars. (9)
 24 Surgical device for getting rid of waste. (5)
 25 About to come about writer's remuneration. (10)
 26 She was full of regrets about the food! (4)



- Down**
- 1 Castle name all mixed up with this person? (6,4)
 2 Where sailors were once in suit à la kind of mode! (9)
 4 Springs like a leopard, like quiet leopards, in fact. (7)
 5 A broken rib stuck in mud perhaps by writer. (7)
 6 Adores, for spicy new arrangement, one of the old songs! (5,2,7)
 7 College window. (5)
 8 Man with the flavour of wisdom? (4)
 9 Jam for some! (7,7)
 13 They keep insects under control in right neat spell! (10)
 16 Almost precise in approach to former bit of play. (4-5)
 18 God! Takes pain with style! (7)
 19 They inform about natural growth. (7)
 21 Boy in charge of producing sound. (5)
 22 Mark let himself appear in red. (4)

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'SINATRA': 'CUE' CROSSWORD / By Maura B. Jacobson

- Across**
- 1 Vandyke, e.g.
 6 First four rows
 10 Rarer than rare
 13 Lawyer's org.
 16 Middle name*
 18 "What — boy am I!"
 19 That, in Avila
 20 Zola heroine
 22 Kind of tray
 23 First film*
 26 Native of: suffix
 27 Library sign
 29 In the style of
 30 Delhi jug
 31 Daughter*
 33 Band boss*
 36 Strainer
 37 Pom's relative
 38 Roe
 39 "Shampoo" setting
 42 Blue of baseball
 43 School year division
 48 Erroneous
 49 Unbalanced
 51 Pitcher projection
 52 Loot for Cortez
 53 Neath's opposite
 54 Author — Dine
 56 Apt song*
 61 Billfold smallies
 63 Steal, old style
 64 Kilmer's last words
 65 Sma
 66 Wives*
 73 "— Wiedersehen"
 74 In a morose way
 75 "The Hobbit" dwarf
 76 Yalies
 77 Nickname*
 81 On the move
 83 Polo Grounds
 84 V.I.P.
 85 Porker
 86 Brave cockney
 87 Tennis superstar
 88 Yellow pigment
 89 Uppity behavior
 93 Beat it!
 95 Tibetan capital
 96 Eyeglass frame
 97 Sorority member
 98 Perform improperly
 101 First group*
 106 Theater of fame*
 110 Make reparation
 111 "The Man With the Golden —", 1956*

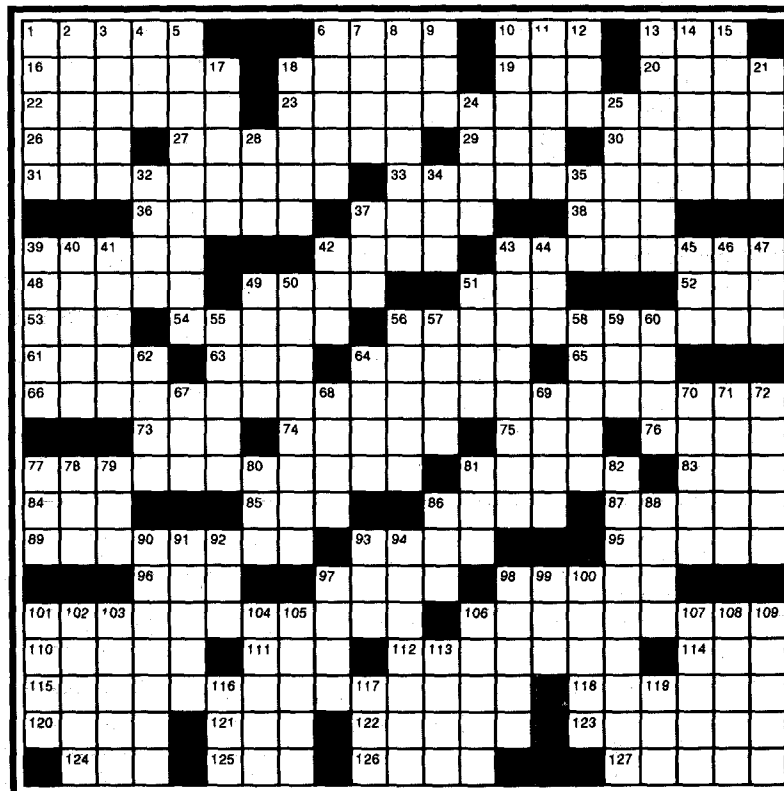
- 112 Luau instrument
 114 — Paulo, Brazil
 115 Early hit song*
 118 Czech leader Beneš
 120 Mediocre
 121 Wray or Bainter
 122 Landlords' income
 123 Oscar role*
 124 Sun Yat—
 125 Abbr. in Tampa
 126 Swenson of films
 127 Wind-borne soil

- Down**
- 1 Fundamental
 2 Israeli resort

- 3 Better qualified
 4 Cleric's title: abbr.
 5 Salad sauces
 6 Capital of Guam
 7 Autumn pear
 8 Craved possession
 9 Before J.F.K.
 10 Domain
 11 Analyze ore
 12 Broke the bank
 13 Silky wools
 14 Thai coins
 15 Architect's columns
 17 Hackneyed
 18 Coeur d'—, Idaho
 21 Like an incinerator

- 24 Ready and willing
 25 "— Paris"
 28 ("Can-Can" song)*
 28 Ingmar's protégée
 32 "The heat —"
 34 Volga tributary
 35 Comic DeLuise
 37 Humdinger
 39 Verb for the 40s fans*
 40 Boxing milieu
 41 1956 co-star*
 42 "— Ryan's Express", 1965*
 43 Where the fans waited*

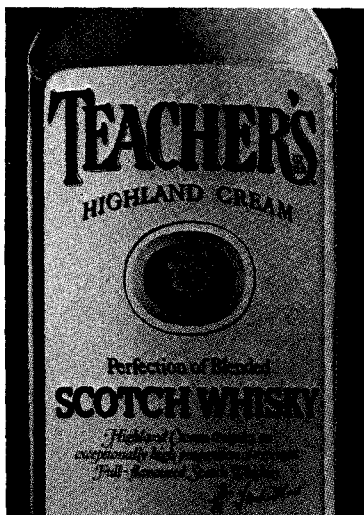
- 44 Spire finial
 45 Tugboats do it
 46 Segment of an eon
 47 A Rogers
 49 Tel —
 50 Buddhist cloister
 51 Property claim
 55 Foul-up
 56 Type used for emph.
 57 Heavy cart
 58 Sawyer's creator
 59 Mal de —
 60 "Judge not, that — not judged"
 62 Wound cover
 64 Sidekick
 67 Brynner
 68 Minnesota clinic
 69 Ship's lockup
 70 Hawaiian howdy
 71 Ceremonial acts
 72 Ad — per aspera
 77 Goddess of plenty
 78 Waterfall, in the Highlands
 79 Freudian topic
 80 Eterne
 81 Caught on
 82 Olympics award
 86 Like Leroy Brown
 88 Locomotive sound
 90 "Death Wish" star
 91 Actor Theodore
 92 Kiltie's uncle
 93 French pittance
 94 Earwax
 97 Singing colleague*
 98 Guys
 99 Dander
 100 Hawthorne's town
 101 Millinery
 102 Roman emperor, et al.
 103 City S. of 18-Down
 104 Part of U.S.N.A.
 105 Norse goddess of love
 106 — del Este (Uruguayan city)
 107 Manner of handling
 108 Nostril
 109 Rumpuses
 113 — of the
 116 Ratpack*
 116 Partner of running
 117 End of the work wk.
 119 Dramatist Bett



*David R. Wilson
President & Treasurer
Personal Economics Securities, Corp.
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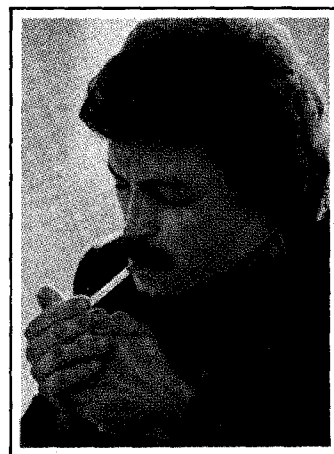
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